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ABSTRACT

The purpose of this released exercise set is to provide easy access to released exercises from the reading/literature assessment conducted by the National Assessment of Educational Progress (NAEP) in 1979-80. Exercises were used to assess the attainments of samples of 9 year olds, 13 year olds and 17 year olds. Upon this basis, generalizations about the probable performance of all students in these age-groups were made. The set is divided into four brief sections and two extensive appendixes. Part (1) explains assessment and scoring procedures, and describes the documentation accompanying each exercise. The rationales behind the development of questions for the 1979-80 assessment are provided in Part (2) and exercises appear in Appendix A. Part (3) discusses the developmental rationale for the 1970-71 assessment exercises. These were recently released and now appear in Appendix B. Cross-reference tables, for the purpose of locating subsets of exercises, are given in Part (4). Both multiple choice exercises and the following five types of open-ended exercises requiring different skills and levels of ability are given: general response exercises; emotional response exercises; evaluative exercises; analytical exercises; and exercises requiring the use of inference. (Author/AEF) Primary type of information provided by report: Assortment Instrument (Released Exercises); Results (Exercise Level).

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READING/LITERATURE RELEASED EXERCISE SET, 1979-80 ASSESSMENT

No. 11-RL-25

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NAEP

READING/LITERATURE RELEASED EXERCISE SET,
1979-80 ASSESSMENT

No. 11-RL-25

by the
National Assessment of Educational Progress

Education Commission of the States
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FOREWORD

When the U.S. Office of Education was chartered in 1867, one charge to its commissioners was to determine the nation's progress in education. The National Assessment of Educational Progress (NAEP) was initiated a century later to address, in a systematic way, that charge.

Since 1969, the National Assessment has gathered information about levels of educational achievement across the country and reported its findings to the nation. It has surveyed the attainments of 9-year-olds, 13-year-olds, 17-year-olds and sometimes adults in art, career and occupational development, citizenship, literature, mathematics, music, reading, science, social studies and writing. All areas have been periodically reassessed in order to detect any important changes. To date, National Assessment has interviewed and tested nearly 1,000,000 young Americans.

Learning-area assessments evolve from a consensus process. Each assessment is the product of several years of work by a great many educators, scholars and lay persons from all over the nation. Initially, these people design objectives for each subject area, proposing general goals they feel Americans should be achieving in the course of their education. After careful reviews, these objectives are given to writers, whose task it is to create exercises (items) appropriate to the objectives.

When the exercises have passed extensive reviews by subject-area specialists, measurement experts and lay persons, they are administered to probability samples. These samples are selected in such a way that the results of their assessment can be generalized to an entire national population. That is, on the basis of the performance of about 2,500 9-year-olds on a given exercise, we can make generalizations about the probable performance of all 9-year-olds in the nation.

After assessment data have been collected, scored and analyzed, the National Assessment publishes reports and disseminates the results as widely as possible. Not all exercises are released for publication. Because NAEP will readminister some of the same exercises in the future to determine whether the performance levels of Americans have increased, remained stable or decreased, it is essential that they not be released in order to preserve the integrity of the study.

INTRODUCTION

The purpose of this released exercise set is to provide easy access to released exercises from the reading/literature assessment, conducted by the National Assessment of Educational Progress (NAEP) in 1979-80. Exercises and documentation are in loose-leaf format to facilitate sorting and copying. Unless specific copyright information is included with the exercise documentation, exercises are in the public domain; otherwise, there are generally no restrictions on copying or using the exercises in this booklet. The scoring guides are also in the public domain. Documentation has been kept to a minimum. It includes basic reference numbers, objective and subobjective classifications National Assessment has found useful, and timing and scoring data for each age group.

Detailed achievement data on group performance or changes in performance from previous assessments are not included in this set; they will be published in other reports. Similarly, detailed documentation of the objectives and developmental process is not included, but is published in the Reading and Literature Objectives, 1979-80 Assessment, no. 11-RL-10, which is included with this released exercise volume.

Exercises were administered to 9-year-olds, 13-year-olds and 17-year-olds. In the 1979-80 assessment, both in- and out-of-school[1] 17-year-olds were sampled. Some exercises were administered to only one age group, others to two or more age groups. The number of released exercises for each age group or combination of age groups is shown in Exhibit 1.

Part 1 of the text briefly explains NAEP's assessment procedures and describes the documentation provided for the various kinds of exercises in the set.

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[1] The out-of-school 17-year-olds were included in the sample to enable National Assessment to analyze and report results for the population of all 17-year-olds in the country. These respondents were either early graduates or students who had dropped out of school.

EXHIBIT 1. Number of Released Reading and Literature Exercises by Age Group or Combination of Age Groups

	1970-71 Assessment				1979-80 Assessment				Grand
	Age 9	Age 13	Age 17	Total	Age 9	Age 13	Age 17	Total	Total
Age 9 only	3	—	—	3	11	—	—	11	14
Age 13 only	—	4	—	4	—	—	—	—	4
Age 17 only	—	—	4	4	—	—	7*	7	11
Ages 9 and 13	—	—	—	—	11*	11*	—	11	11
Ages 13 and 17	—	6	6	6	—	23	23	23	29
Ages 9, 13 and 17	2	2	2	2	11	11	11	11	13
TOTAL	5	12	12	19	33	45	41	63	82

*One exercise concerning students' backgrounds from the 1974-75 assessment is included in the 1979-80 totals.

Part 2 describes rationales behind the development of the questions for the 1979-80 reading/literature assessment. The exercises from this assessment that are being released are in Appendix A.

Part 3 describes the developmental rationale for the 1970-71 reading and literature assessment. The reading exercises that were used in 1974-75 for a second reading assessment and that were used for the third time in the 1979-80 assessment are not released because National Assessment will readminister them in the future to determine whether the performance level of young Americans has changed. The 1970-71 literature exercises used in 1979-80 for measuring change are all being released; these compose Appendix B.

Parts 2 and 3 contain two types of cross-reference indices. For readers interested in content classifications, there are lists of the released reading and/or literature exercises classified by objectives and subobjectives or themes (Exhibits 5 and 6). For readers interested in locating a specific exercise by number, there is a list of the released exercises in number order as well (Exhibit 9).

Part 4 contains special cross-reference tables to aid in locating specific subsets of exercises. One subset is classified by scoring-guide type in Exhibit 7; Exhibit 8 is a list of literature exercises from the 1970-71 assessment that have been released in an earlier volume.

The remainder of this exercise set consists of released exercises, scoring guides for open-ended exercises and documentation for each exercise, which includes national results.

All the open-ended items measure the 1979-80 assessment objective of Responding to Written Works. These exercises are listed in Exhibits 2 and 3. Those interested in utilizing the open-ended items should obtain the supplement to this volume (no. 11-RL-26), which contains numerous sample responses illustrative of the various score points listed in the scoring guides for these items.

PART 1

ASSESSMENT PROCEDURES

The exercises in this set were administered to at least one of three age groups of students and were organized into booklets (packages) containing 8 to 27 exercises. Booklets were accompanied by paced audiotapes that provided instructions to the respondents, including directions about when to proceed to the next exercise. In some cases, the exercise text and response options for the exercise were also presented by tape. The total administration time for each booklet, including the introduction, sample exercise and background questions, was about 45 minutes.

Age groups and assessment dates are as follows:

Age Group	Birthdate	Assessed During
9-year-olds	January-December 1970	January-February 1980
13-year-olds	January-December 1966	October-December 1979
In-school 17-year-olds	October 1961-September 1963	March-May 1980
Out-of-school 17-year-olds	October 1962-September 1963	June-July 1980

Each booklet of exercises was administered to a national sample of about 2,500 students; no in-school student took more than one booklet, although out-of-school 17-year-olds could take as many as three. About 94% of the exercises are multiple-choice, with a machine-scorable oval (foil) to the left of each response option. The remainder of the exercises are open-ended and require the respondents to write a short answer, or in some instances, longer essay-type responses. The scoring guides used to categorize responses are included following each open-ended exercise. (Scoring guides are explained later in this chapter.)

Each exercise is reproduced essentially as it was seen by the respondent. It is accompanied by documentation containing information about exercise administration and results. This information is described in the examples given on pages 7 and 8, using the documentation for Exercises H-261000-B1B-12 and 4-202002-22B-1 as samples. The exercises developed for the 1979-80 assessment (baseline items) were used for the first time in 1979-80, while those developed for reading in 1970-71 (change items) were used for the third time, and the 1970-71 literature items (also change exercises) were used for the second time.

Data Included in the Exercise Set

In Appendixes A and B of this volume, estimates of national percentages correct are reported for each response choice of each part of every background or interest-type exercise. These data are placed directly onto the exercises. To provide room for the data, the response ovals used by the respondents were removed. A column of data labeled "no response" is provided for each exercise part. This data is an estimate of the percentage of respondents who would not respond to the exercise part in question. However, "no response" was not a response option for an exercise.

For exercises given to more than one age (overlap exercises), the data are presented on separate lines. On these overlap exercises, data for the youngest age group are given on the upper line and the data for the older age group(s), on the lower line(s).

The data for most other exercises can be found on the exercise documentation page, and will continue on to the next page when necessary.

Statistics Used in the Exercise Set

Since National Assessment uses a national probability sample to collect data, the findings are reported as estimates of the percentage of individuals in a given group who would successfully complete a particular exercise if everyone in that group in the country had been tested. Thus, when we say that "85% of the 9-year-olds gave a correct response," 85% is an estimate of the proportion of all 9-year-olds in the country who would have answered correctly if all 9-year-olds had been assessed.

These percentages are subject to sampling error since they are computed from a sample rather than from the entire population.

Scoring Procedures

Open-ended exercises were scored by specially trained scorers. To help assure consistent scoring, National Assessment developed detailed scoring guides for these exercises. A scoring guide generally defines acceptable and unacceptable responses for an item. The acceptable and unacceptable categories are usually further subdivided into finer categories to describe common responses or types of responses that are of substantive interest.

Several of the open-ended exercises assessed in 1970-71 were reassessed in 1979-80, and to assure consistency of the scoring procedures, the 1970-71 responses to these exercises were rescored along with the 1979-80 responses.

The quality-control procedures used for scoring open-ended exercises included multiple scorings on periodic random samples. Exercises were read and scored by a randomly selected scorer, and scores were recorded on a separate form designed for quality-control purposes. To monitor scorers' consistency, responses to exercises were then reread and rescored by a second scorer. Scores were recorded directly onto the exercise and later added to the quality-control forms by another staff worker. The two scorings were then compared for consistency.

Exhibits 2 and 3 display the average percentages of scorers' agreement between the twice-scored, quality-control exercises. For each released open-ended exercise, the percentage of agreement has been averaged across exercise parts and across the multiple readings for each age group to which the exercise was given. Exhibit 2 presents the percentages of scorers' agreement for released exercises from the 1979-80 assessment only. Exhibit 3 presents the percentages of scorers' agreement for exercises used in both the 1970-71 and 1979-80 assessments. The information is arranged in number order. As these exhibits illustrate, the interscorer-agreement percentages are all 91% or greater, indicating that the scoring of these items is relatively uniform across scorers and across the scoring period.

EXHIBIT 2. Average Percentages of Scorers' Agreement for 1979-80 Open-Ended Exercises, by Age Groups

NAEP Number	Title	Average % of Agreement		
		Age 9	Age 13	Age 17
H-401000-B1B	Somebody's Son	--	95.0	95.0
H-402000-B1B	Somebody's Son (essay)	--	95.0	93.0
H-406000-B1B	Good Dog	--	95.0	94.0
H-420000-B1B	One of These Days	--	--	94.0
H-4[illegible]5000-B1B	Old Dog	98.0	91.0	--
H-467000-B1B	Mother to Son	--	91.0	91.0
H-469000-B1B	i was you	--	--	93.0
H-841000-B1B	Good Story	98.0	93.0	94.0
H-842000-B1B	Good Poem	98.0	96.0	94.0

EXHIBIT 3. Average Percentages of Scorers' Agreement for 1970-71 Open-Ended Exercises Readministered in 1979-80, by Age Groups

NAEP Number	Title	Average % of Agreement		
		Age 9	Age 13	Age 17
4-200005-22B	Check	--	96.5	--
4-200008-22B	Into My Heart	--	--	96.5
4-202002-22B	As the Cat	96.5	--	--
4-202024-22B	Rodeo	--	94.0	94.0

National Assessment developed a variety of scoring procedures that were designed to accommodate different tasks and different response skills. Although the use of a variety of types of scoring guides increases the expense and complexity of the open-ended scoring task, it nevertheless provides a more comprehensive means of assessing students' abilities in responding to written works. The different types of open-ended scoring procedures used for the 1979-80 assessment are described briefly in this section and are illustrated in more detail in the scoring guides found in Appendixes A and B. For users interested in these open-ended items, a specially prepared supplement to this released set contains numerous sample exercises to illustrate the score points on the scoring guides.

Five different types of new open-ended exercises were presented in the 1979-80 assessment, each requiring different skills and levels of ability on the part of the respondents.

General responding exercises asked respondents to discuss the passage or poem presented, or to describe their thoughts or feelings about the text. It was expected that responses to this type of item would be highly text-dependent and would allow the writer to select from a variety of perspectives. The writer was given very little explicit focus for his/her response, and was therefore free to choose whichever approach seemed most natural. The scoring guide categories for this type of exercise are descriptive and do not lend themselves to quantitative ranking. The response categories scored were: egocentric, personal, emotional, retelling, inferencing, generalization, analysis, reference to other works, and evaluation. At age 17 only, three of these categories were further divided into two levels each, to provide more qualitative information: analysis (level 1 = superficial, level 2 = elaborated), other works (level 1 = general, level 2 = specific) and personal (level 1 = global, level 2 = analytic).

Emotional-type exercises asked the respondents to describe their emotions or feelings aroused by the text. The scoring guide categorized both the identification of the emotion (or feeling) and the presentation of evidence supporting the emotion. Qualitative differences in score points were dependent upon the identification of an emotion and upon the amount and nature of the supporting evidence provided. In addition, descriptive data were obtained concerning the source of the evidence -- whether it related to the content or form of the text, or whether it represented a subjective reaction on the part of the reader -- and the number of pieces of evidence provided by the writer.

Evaluative items asked the respondents to name the criteria for good poems or stories or to evaluate a particular poem or story. Scoring guides for these exercises measured the respondents' ability to state their criteria, and where appropriate, to provide examples from the text that were related to the criteria. Qualitative ranks were assigned to the various response types, and descriptive information was also assessed.

Open-ended exercises requiring analysis asked the respondents to analyze a passage or poem. Successful responses were those that went beyond a superficial interpretation and provided a theme or meaning for the text. In addition, it was necessary that the respondents discuss the way in which some feature(s) of the text contributes to the statement of the theme. These responses received only qualitative-rank scores. No further descriptive information was obtained.

The final type of open-ended exercise represented in this released set is referred to as "inferencing," and required either general or specific inferences relating to the mood of, or a character in, the passage. Respondents were asked to describe the intent of the author, to describe the mood of the passage or to describe the character of the protagonist. These kinds of items require the reader to interpret the passage and to explain the interpretation by relating it to the text. Qualitative ranks were assigned, and again, additional descriptive information was obtained.

Documentation

Each exercise in this released set is accompanied by a documentation page; two examples of these follow. One example is of a 1979-80 item, the other is of a 1970-71 exercise.

Sample Documentation Page -- Type I

A.	NAEP No.:	H-261000-B1B-12		
B.	Exercise Type:	Multiple Choice		
C.	Passage Type:	Expository / Evaluative		
D.	1979-80 Objective:	Part A - Values reading and literature Parts B,C,D,E - Comprehends written works		
E.	1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Part B - Comprehends words and lexical relationships Parts C,E - Comprehends propositional relationships Part D - Comprehends textual relationships		
F.	NAEP Scoring:	Machine Scored		
G.	Ages		09	13
H.	National Results:	00 A	.38	.24
		01* A	78.89	82.58
		02 A	12.65	11.04
		03 A	8.08	6.15
		01* B	81.40	94.26
		03* C	44.06	75.41
		04* D	41.43	74.38
		04* E	51.53	80.43
I.	1979-80 Package Exercise:		0510	05[illegible]3
J.	Total Time in Seconds:		0453	0345
K.	Source Information:	"Caving." Adapted from National Geographic WORLD, November, 1976. Used with permission.		

Sample Documentation Page -- Type II

	NAEP No.:	4-202002-22B-1 *
	Exercise Type:	Part A - Multiple Choice Part B - Open Ended
	1979-80 Objective:	Responds to written works in interpretive and evaluative ways
	1979-80 Subobjective:	Part A - Evaluates written works Part B - Extends understanding of written works through interpretation
L.	1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature
M.	1970-71 Theme:	Responding to Literature
	NAEP Scoring:	Part A - Machine Scored Part B - Hand Scored

Ages			09
National Results:	04*	A	78.70
	00	B	4.06
	01	B	39.80
	03	B	36.32
	05*	B	11.48
	07	B	.37
	08	B	.15
	09	B	7.83
	01	BC	47.54
	01	BF	.32
	01	BSR	2.07
	00	BN	4.06
	01	BN	36.32
	02	BN	10.11
	03	BN	1.32
	04	BN	.05
	08	BN	48.14

	1979-80 Package Exercise:	0811
N.	1970-71 Package Exercise:	0217
	Total Time in Seconds:	0234

(Continued on Next Page)

Source Information: "Poem" from William Carlos Williams, COLLECTED EARLIER POEMS. Copyright 1938 by New Directions Publishing Corporation. Reprinted by permission of New Directions.

* The range of response percentage values listed for the open-ended portion of this exercise represent both acceptable responses, which are marked with an asterisk (*), and unacceptable responses (all others). In addition, the score points marked with the second alphabetic codes (C,F,SR or N) refer back to the second and third categorizations on the scoring guide. C=content, F=form, SR=subjective reaction, and N=number of pieces of evidence. For convenience, score points 1 and 2 have been combined into 1, and score points 4 and 5 have been combined into 5*. For exercises without a score point 1 on the scoring guide, the percentage value for score point 1 on the documentation page consists of responses from score point 2 only.

Explanation of Documentation Page

All of the following descriptions refer to the "Sample Documentation Page -- Type I" unless stated otherwise.

A. NAEP Number

The NAEP number is a unique number assigned to each exercise for documentation and reference purposes. NAEP numbers also contain other numbers that may be useful to the reader. For example, the full NAEP number associated with the sample exercise is H-261000-B1B-12, where (1) "H" in the first position indicates that this is a reading/literature exercise (as are all the exercises in this booklet), a prefix of "4" indicates a literature item from the 1970-71 assessment and a "7" is for a reading item from 1970-71; (2) "B1B" is an assessment indicator (the assessment indicators in this booklet are: B1B -- 1979-80 exercise used for the first time in 1979-80, 22B -- 1970-71 exercise used for the second time in 1979-80, 62B -- 1974-75 exercise used for the second time in 1979-80); and (3) "12" in the last two positions indicates the age groups assessed in 1979-80 (for this exercise, ages 9 and 13). The values are: 1 = age 9, 2 = age 13 and 3 = age 17. The digits "123" as the age group indicator would show that the exercise was administered to 9-, 13- and 17-year-olds.

B. Exercise Type

Exercises are classified as either multiple-choice or open-ended; some exercises have both multiple-choice and open-ended parts.

Most exercises have both a text and tape-recorded stimulus instructions. Some exercises may also have additional stimulus materials, such as graphs, tables and pictures.

C. Passage Type

Most exercises have a reading passage; this passage may be classified as either expository or literary, with several subclassifications within each passage type.

D&E. Objective and Subobjective Classification, 1979-80

All the exercises administered in the 1979-80 assessment are classified by objective and subobjective. These classifications were used to guide the exercise development for the 1979-80 assessment. A few of the exercises from the first literature assessment have been reclassified according to the 1979-80 objectives so that they could be reported with the 1979-80 items. In addition, all of these reassessed exercises are presented with their 1970-71 assessment objective and theme classification. For the 1970-71 exercises, see "L&M," on Sample Documentation Page -- Type II. This classification appears only for exercises that begin with a "4" and that were 1970-71 literature exercises reassessed in 1979-80.

F. NAEP Scoring

The type of scoring necessary for an exercise is presented -- machine scoring for multiple-choice exercises or hand scoring for open-ended exercises.

G. Ages

This classification indicates the age group or groups to which the exercise was administered.

H. National Results

The values appearing in this portion of the documentation page are the percentages of respondents who correctly answered the exercise or exercise parts in the 1979-80 assessment.

The two-digit numbers (e.g., "00," "01") represent the response choice within the exercise part; the letters (e.g., "A," "B") indicate the actual exercise part. The correct, or in some cases, the preferred, response choice is indicated with an asterisk (*). For many exercises, the first part (A) is an attitudinal item concerning the reader's like/dislike for the passage. For these items, several foil choice percentage values are provided, with the preferred response noted. For age 9, only three such choices were provided, while at ages 13 and 17, five choices were offered. For analytical purposes, these five options were then reduced to three for comparability across ages. Percentage values for more than one response choice are presented only for attitudinal items, background information and open-ended exercises.

The reader may note on the "Type II" documentation page that different score ranges are represented since this exercise includes both an open-ended question and a multiple-choice question. The various score points on the documentation page relate to the score points explained in detail on the scoring guide that accompanies the exercise and its documentation page. In addition, in the released exercise supplement, the scoring guide includes several sample responses illustrative of the various score points. The exercises appearing in Appendix A and Appendix B were developed to measure two quite different sets of objectives, which will be explained in more detail in Parts 2 and 3 of this volume.

I. Package and Exercise Number, 1979-80

Exercises were assembled into booklets prior to administration. For each age group, the 1979-80 booklet and exercise number is shown. For example, the number "0510" denotes package 5, exercise 10. There is not, in general, any correspondence between booklet numbers for various ages; that is, booklet 5 at one age may contain some of the same exercises as booklet 8 at another age. For the 1970-71 items, see Sample Documentation Page -- Type II, Part N. This provides the location of the exercise for the first assessment.

J. Total Time in Seconds

As mentioned, exercise booklets were administered with the aid of paced audiotapes. For each age group, the total time allowed (in seconds) for taped instruction and respondents' reading and responding to an exercise in the 1979-80 assessment is shown. Actual tapescripts, showing exactly what was read and how the total time was broken down into reading and responding times, are available from National Assessment. Times given for exercises being reassessed are the 1979-80 assessment times.

K. Source Information

Many of the exercise passages used in 1979-80 or in 1970-71 are in the public domain, and therefore require no special permissions for reproduction or subsequent usage. In these cases, there is no source information on the documentation page. Other exercises are copyrighted or used with special permission; this information is provided under this heading. National Assessment permissions do not extend to subsequent usage of these materials, and anyone wishing to utilize these items should obtain the necessary permission from the stated source before making use of such stimulus material.

PART 2

READING AND LITERATURE EXERCISES DEVELOPED FOR THE 1979-80 ASSESSMENT

In 1970-71, reading and literature were first assessed as separate subject areas. Some of the reading exercises developed at that time have been reassessed to measure change in reading performance over time, and this pool of items is the basis for Three National Assessments of Reading: Changes in Performance, 1970-80, Report no. 11-R-01. These items are not included in this release set as they are being retained for future use. On the other hand, literature items from 1970-71 are being released at this time and will be discussed in Part 3 of this volume. All of the rest of the 1979-80 exercise pool consists of new items developed especially for this assessment, somewhat less than 50% of which are being released. They were designed to meet certain objectives that have been set forth in detail in the objectives booklet accompanying this volume.[1] In addition to dividing the exercises into the primary objectives of Valuing Reading and Literature, Comprehending Written Works, Responding to Written Works in Interpretive and Evaluative Ways, and Applying Study Skills in Reading, many of the new exercises were also divided into two categories classified by passage type. The two passage types are expository (informative, evaluative or functional in nature) and literary (poems, tales or other prose). Exhibit 4 lists these exercises by passage type within the various age groups. An index of all released new items, classified by the 1979-80 objectives and subobjectives, plus four 1970-71 literature items that were reclassified according to the 1979-80 objectives appears in Exhibit 5.

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[1] See Reading and Literature Objectives, 1979-80 Assessment.

EXHIBIT 4. Released Exercises by Passage Type and Age Groups, in NAEP Number Order

	Literary Passages	Expository Passages
Age 9 only	H-414000-B1B-1 H-415000-B1B-1 H-472000-B1B-1	H-267000-B1B-1 H-281000-B1B-1
Age 13 only	none	none
Age 17 only	H-420000-B1B-3 H-469000-B1B-3	H-226000-B1B-3 H-246000-B1B-3 H-305000-B1B-3 H-307000-B1B-3
Ages 9, 13	H-407000-B1B-1,2 H-411000-B1B-1,2 H-465000-B1B-1,2 H-481000-B1B-1,2	H-203000-B1B-1,2 H-223000-B1B-1,2 H-244000-B1B-1,2 H-261000-B1B-1,2 H-285000-B1B-1,2 H-303000-B1B-1,2
Ages 13, 17	H-401000-B1B-2,3 H-402000-B1B-2,3 H-406000-B1B-2,3 H-410000-B1B-2,3 H-467000-B1B-2,3	H-221000-B1B-2,3 H-225000-B1B-2,3 H-242000-B1B-2,3 H-264000-B1B-2,3 H-283000-B1B-2,3

Note: All other exercises not listed in this table were unclassified as to passage type for the 1979-80 assessment.

EXHIBIT 5. Index to 1979-80 Released Exercises for Reading/Literature, Classified by Objectives and Subobjectives

Purpose or Objective	NAEP Exercise Number	Page Number
Objective I, Valuing		
Subobjective A-1, Enjoyment	H-501000-B1B-1,2,3, Part B	185
	H-506000-B1B-1,2,3, Part A	193
	H-507000-B1B-1,2,3, Part A	195
	H-511000-B1B-1,2,3, Parts A,B	203
Subobjective A-2, Personal Growth	H-504000-B1B-1,2,3, Parts B,D	189
	H-505000-B1B-1,2,3, Parts B,D	191
	H-506000-B1B-1,2,3, Part C	193
	H-507000-B1B-1,2,3, Part C	195
Subobjective A-3, Acquiring Knowledge	H-504000-B1B-1,2,3, Parts A,C	189
	H-505000-B1B-1,2,3, Parts A,C	191
	H-506000-B1B-1,2,3, Parts B,D	193
	H-507000-B1B-1,2,3, Parts B,D	195
	H-508000-B1B-2,3, Part A	197
	H-512000-B1B-2,3, Parts A,B,C,D	205
Subobjective B, Appreciate Cultural Role	H-508000-B1B-2,3, Part C	197
	H-509000-B1B-2,3, Parts A,C	199
	H-510000-B1B-2,3, Parts A,B,C	201
Subobjective A, General	H-223000-B1B-1,2, Part A	39
	H-226000-B1B-3, Part A	47
	H-242000-B1B-2,3, Part A	51
	H-261000-B1B-1,2, Part A	62
	H-264000-B1B-2,3, Part A	66
	H-267000-B1B-1, Part A	70
	H-303000-B1B-1,2, Part A	82
	H-305000-B1B-3, Part A	85
	H-407000-B1B-1,2, Part A	124
	H-410000-B1B-2,3, Part A	128
	H-411000-B1B-1,2, Part A	133
	H-414000-B1B-1, Part A	137
	H-415000-B1B-1, Part A	140
	H-465000-B1B-1,2, Part A	153
	H-472000-B1B-1, Part A	177
	H-501000-B1B-1,2,3, Part A	185
	H-502000-B1B-2,3, Parts A,B,C,D,E,F	187

EXHIBIT 5 (Continued).

Purpose or Objective	NAEP Exercise Number	Page Number
	H-508000-B1B-2,3, Part B	197
	H-509000-B1B-2,3, Part B	199
Objective II, Comprehending		
Subobjective A, Words and Lexical Relationships	H-203000-B1B-1,2, Parts A,C	32
	H-221000-B1B-2,3, Parts A,C,D	35
	H-223000-B1B-1,2, Parts B,C	39
	H-225000-B1B-2,3, Part E	43
	H-226000-B1B-3, Part D	47
	H-242000-B1B-2,3, Parts C,F	51
	H-244000-B1B-1,2, Part A	56
	H-246000-B1B-3, Parts B,C	58
	H-261000-B1B-1,2, Part B	62
	H-264000-B1B-2,3, Parts D,E	66
	H-281000-B1B-1, Parts A,B	73
	H-285000-B1B-1,2, Part B	79
	H-303000-B1B-1,2, Parts B,C,D	82
	H-305000-B1B-3, Part D	85
	H-307000-B1B-3, Part A	89
	H-401000-B1B-2,3, Parts A,B	92
	H-407000-B1B-1,2, Part E	124
	H-411000-B1B-1,2, Part B	133
	H-414000-B1B-1, Part B	137
	H-481000-B1B-1,2, Parts C,D	180
Subobjective B, Propositional Relationships	H-221000-B1B-2,3, Parts B,E	35
	H-223000-B1B-1,2, Part D	39
	H-225000-B1B-2,3, Part A	43
	H-226000-B1B-3, Parts B,C	47
	H-244000-B1B-1,2, Part B	56
	H-246000-B1B-3, Part D	58
	H-261000-B1B-1,2, Parts C,E	62
	H-264000-B1B-2,3, Parts B,C	66
	H-267000-B1B-1, Parts B,C	70
	H-281000-B1B-1, Part C	73
	H-283000-B1B-2,3, Parts A,B,C	76
	H-285000-B1B-1,2, Parts A,C	79
	H-305000-B1B-3, Part C	85
	H-307000-B1B-3, Part B	89
	H-410000-B1B-2,3, Parts B,E	128
	H-411000-B1B-1,2, Parts D,E	133
	H-414000-B1B-1, Part D	137
	H-415000-B1B-1, Part D	140
	H-420000-B1B-3, Part E	143
	H-481000-B1B-1,2, Parts A,E	180

EXHIBIT 5 (Continued).

Purpose or Objective	NAEP Exercise Number	Page Number
Subobjective C, Textual Relationships	H-203000-B1B-1,2, Part B	32
	H-225000-B1B-2,3, Parts B,C,D	43
	H-226000-B1B-3, Part E	47
	H-242000-B1B-2,3, Parts B,D,E	51
	H-246000-B1B-3, Part A	58
	H-261000-B1B-1,2, Part D	62
	H-305000-B1B-3, Parts B,E	85
	H-307000-B1B-3, Part C	89
	H-401000-B1B-2,3, Part C	92
	H-406000-B1B-2,3, Parts A,C,D	112
	H-407000-B1B-1,2, Parts B,C,D	124
	H-410000-B1B-2,3, Parts C,D	128
	H-411000-B1B-1,2, Part C	133
	H-414000-B1B-1, Part C	137
	H-415000-B1B-1, Parts B,C	140
	H-420000-B1B-3, Parts A,B,C,D	143
	H-465000-B1B-1,2, Parts B,C	153
	H-467000-B1B-2,3, Parts A,B	162
	H-472000-B1B-1, Parts B,C	177
	H-481000-B1B-1,2, Part B	180
Objective III, Responding		
Subobjective A, Inferencing	*4-202002-22B-1, Part B	296
	*4-202024-22B-2,3, Part B	314
	*H-401000-B1B-2,3, Parts D,E	92
Subobjective A-1, Emotional	*H-406000-B1B-2,3, Parts F,G	112
	*H-465000-B1B-1,2, Parts D,E	153
	H-801000-B1B-1,2,3, Parts A,B,C,D	242
Subobjective A-2,3, General	*4-200005-22B-2	280
	*4-200008-22B-3	286
	*H-402000-B1B-2,3	101
Subobjective A-4, Analyzing	H-406000-B1B-2,3, Parts B,E	112
	*H-469000-B1B-3	170
	H-821000-B1B-2,3, Parts A,B,C	244
Subobjective B, Evaluating	4-202002-22B-1, Part A	296
	4-202024-22B-2,3, Part A	314
	*H-420000-B1B-3, Parts F,G	143
	*H-467000-B1B-2,3, Parts C,D	162
	*H-841000-B1B-1,2,3	247
	*H-842000-B1B-1,2,3	251

EXHIBIT 5 (Continued).

Purpose or Objective	NAEP Exercise Number	Page Number
Objective IV, Study Skills		
Subobjective A, Nonprose Reading Facilitators	H-601000-B1B-2,3	207
	H-603000-B1B-2,3	210
	H-604000-B1B-1	213
Subobjective B, Book Parts	H-628000-B1B-1	216
	H-630000-B1B-1	220
Subobjective C, Library and Reference Materials	H-641000-B1B-2,3	222
	H-648000-B1B-1	225
	H-649000-B1B-1	228
	H-741000-B1B-2,3	234
	H-742000-B1B-1	236
Subobjective D, Study Techniques	H-664000-B1B-1	231
	H-761000-B1B-2,3	238
	H-762000-B1B-2,3	240
Background (self-report) exercises	H-901000-B1B-1,2,3	255
	H-904000-B1B-1,2,3	257

*All of these exercises also appear in the released exercise set supplement.

PART 3

LITERATURE EXERCISES DEVELOPED FOR THE 1970-71 ASSESSMENT

Following the 1970-71 literature assessment, more than 50% of the items measured were released in 1973 for public use,[1] while the remainder were retained for use by National Assessment. Many of these literature items have been reassessed and are now being released in this volume. Because the newly developed exercises were designed specifically to meet the 1979-80 reading/literature objectives, most of the 1970-71 literature items were not reclassified using the new objectives and were not included as an integral part of the new exercise pool for analytical purposes, but were retained as a separate and intact subset of items. These items were analyzed using the 1970-71 objectives, which are similar to, but not identical with, the 1979-80 primary objectives. Exhibit 6 provides a complete listing of these 1970-71 exercises and indicates the objective and theme categorizations. The three primary objectives for the 1970-71 literature assessment,[2] which are included in Exhibit 6, are: Objective I -- Reads Literature of Excellence; Objective II -- Becomes Engaged in, Finds Meanings in and Evaluates Literature; and Objective III -- Develops an Interest in and Participates in Literature. These objectives were further classified into themes, which also appear in Exhibit 6: Theme 1 -- Understanding Imaginative Language, Theme 2 -- Responding to Literature, Theme 3 -- Recognizing Literary Works and Characters, and Theme 4 -- A Survey of Reading Habits. The four exercises that appear under Objective II, Theme 2 (Responding to Literature) are the only items from the 1970-71 assessment that were reclassified using the 1979-80 objectives. They all are included under Objective III (Responding to Written Works) for the 1979-80 assessment.

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[1] See Literature: Released Exercises, 1973.
[2] See Literature Objectives, 1970.

EXHIBIT 6. Index to 1970-71 Released Exercises for Literature, Classified by Objectives and Themes

Purpose or Objective	NAEP Exercise Number	Page Number
Objective I, Reads Literature of Excellence		
Theme 3, Recognizing Literary Works and Characters	4-102004-22B-2	260
	4-102006-22B-2,3	263
	4-102007-22B-2,3	267
	4-102008-22B-2,3	270
	4-102009-22B-2,3	274
	4-102010-22B-3	277
	4-202004-22B-1,2,3	303
	4-202025-22B-2	321
	4-202038-22B-3	328
Objective II, Becomes Engaged in, Finds Meanings in and Evaluates Literature		
Theme 1, Understanding Imaginative Language	4-202006-22B-1	306
	4-202020-22B-2	310
	4-202036-22B-3	324
Theme 2, Responding to Literature	4-200005-22B-2	280
	4-200008-22B-3	288
	4-202002-22B-1	296
	4-202024-22B-2,3	314
Objective III, Develops an Interest in and Participates in Literature		
Theme 4, Survey of Reading Habits	4-301001-22B-1	331
	4-301002-22B-2,3	334
	4-301002-B1B-2,3	334
	4-302001-22B-1,2	338
	4-302001-B1B-3	338
Background (self-report) exercises*	4-301001-22B-1	331
	4-301002-22B-2,3	334
	4-301002-B1B-2,3	334
	4-302001-22B-1,2	338
	4-302001-B1B-3	338
	7-000001-62B-1,2	341
	7-000002-62B-3	343

Note: These exercises were included under the heading of self-report background exercises for the 1979-80 assessment. The two exercises beginning with a "7" prefix were originally included in the 1974-75 assessment of reading, rather than the 1970-71 assessment.

PART 4

CROSS-REFERENCE TABLES

This section contains cross-reference tables intended to aid the user in locating specific subsets of exercises. Exhibit 7 indicates the type of scoring guide classification used for each of the 1979-80 open-ended exercises. For ease of reference, these exercises have been given short titles that appear in parentheses following the NAEP numbers.

Some of the 1970-71 literature exercises or exercise parts that appeared in the volume, Literature: Released Exercises, are again being released in their entirety. These exercises are listed in 1970-71 release number order in Exhibit 8; this exhibit also indicates the NAEP numbers and age groups at which they were administered in 1970-71 and in 1979-80.

Exhibit 9 lists, by NAEP number, all of the exercises included within this volume. The new items appear at the beginning of the exhibit and are preceded with the prefix "H." The exercises at the end of the exhibit, which begin with "7" or "4," are items that were developed for earlier assessments and were reused in 1979-80.

A final word of caution is issued to the user of these exercises. Every reasonable effort has been made to locate the sources for items; however, numerous exercises were developed under a separate contract in the late sixties, and although our records indicate that exercises marked with an asterisk (*) following the NAEP number in Exhibit 9 should require no additional permission, considerable time and effort were expended in an attempt to identify more specifically the original sources; however, no further information was obtainable. Two additional passages have probable outside sources, but exhaustive efforts have yielded no conclusive information concerning these (H-401000-B1B-2,3 and 402000-B1B-2,3, which utilize the same passage text, and H-821000-B1B-2,3, part C.)

EXHIBIT 7. Scoring Guide Classifications for Open-Ended Exercises Used in the 1979-80 Assessment

	General Responding	Emotional Responding	Evaluating	Inferencing	Analyzing
Age 9		H-465000 (Old Dog)	H-841000 (Good Story) H-842000 (Good Poem)	4-202002 (As the Cat)	
Age 13	4-200005 (Check) H-402000 (Somebody's Son)	H-406000 (Good Dog) H-465000 (Old Dog)	H-467000 (Mother to Son) H-841000 (Good Story) H-842000 (Good Poem)	4-202024 (Rodeo) H-401000 (Somebody's Son)	
Age 17	4-200008 (Into My Heart) H-402000 (Somebody's Son)	H-406000 (Good Dog)	H-420000 (One of These Days) H-467000 (Mother to Son) H-841000 (Good Story) H-842000 (Good Poem)	4-202024 (Rodeo) H-401000 (Somebody's Son)	H-469000 (i was you)

EXHIBIT 8. Released Exercises (or Parts) Previously Released Following the 1970-71 Assessment, in 1970-71 Release Number Order, With NAEP Number and Ages Administered in 1979-80

1970-71 Release Number	1970-71 Ages	NAEP Number	1979-80 Ages
R111A	9	4-202006, Pts A-B	9
R112A	17	4-202036, Pts A-B	17
R125	9 13	4-202002	9
R126	13 17	4-202024	13 17
R208	17	4-200008	17
R319A	9 13 17	4-202004, Pt A	9 13 17
R328A,E	13 17	4-102006, Pts A,E	13 17
R329A-C	13 17	4-102008, Pts A-C	13 17
R334	13 17	4-102007	13 17
R505A-F	9 13	4-301001, Pts A-F	9
R405A-H	9 13	4-301001, Pts A-H	13 17
R406	9 13	4-302001, Pt A	9 13 17

Note: Some of these exercises were also administered to an adult sample for the 1970-71 assessment.

EXHIBIT 9. Index to Released Exercises, in NAEP Number Order

NAEP Exercise Number	Short Title	Page Number
	Appendix A	
H-203000-B1B-1,2	Moon Calendar	32
H-221000-B1B-2,3	Plains Indians	35
H-223000-B1B-1,2	The Neighborhood	39
H-225000-B1B-2,3	Russian Seaports	43
H-226000-B1B-3	Common Sense	47
H-242000-B1B-2,3	Shirley Chisholm	51
H-244000-B1B-1,2	Jim Thorpe	56
H-246000-B1B-3	Mind Over Water	58
H-261000-B1B-1,2	Caving	62
H-264000-B1B-2,3	Good Shake in Vegas	66
H-267000-B1B-1	Sundaes	70
H-281000-B1B-1	Sky View Lunch Menu	73
H-283000-B1B-2,3	First Aid Hints	76
H-285000-B1B-1,2	JELL-O ® Instructions	79
H-303000-B1B-1,2	Snail Darter	82
H-305000-B1B-3	Competition Is Healthy	85
H-307000-B1B-3	Arson-Insurance Ad	89
H-401000-B1B-2,3*	Somebody's Son	92
H-402000-B1B-2,3*	Somebody's Son	101
H-406000-B1B-2,3	Good Dog	112
H-407000-B1B-1,2	Star-Money	124
H-410000-B1B-2,3	Too-Heavy	128
H-411000-B1B-1,2	Broken Window Mystery	133
H-414000-B1B-1	Teeny	137
H-415000-B1B-1	Travelers and the Bear	140
H-420000-B1B-3	One of These Days	143
H-465000-B1B-1,2	Old Dog	153
H-467000-B1B-2,3	Mother to Son	162
H-469000-B1B-3	i was you	170
H-472000-B1B-1	The Mouse	177
H-481000-B1B-1,2	Robot Restaurant	180
H-501000-B1B-1,2,3	Reading Importance	185
H-502000-B1B-2,3	Have You Done the Following?	187
H-504000-B1B-1,2,3	Reading Could Help (1)	189
H-505000-B1B-1,2,3	Reading Could Help (2)	191
H-506000-B1B-1,2,3	Reasons for Reading (1)	193
H-507000-B1B-1,2,3	Reasons for Reading (2)	195
H-508000-B1B-2,3	Opinions (1)	197
H-509000-B1B-2,3	Opinions (2)	199
H-510000-B1B-2,3	Library Decisions	201

EXHIBIT 9 (Continued).

NAEP Exercise Number	Short Title	Page Number
H-511000-B1B-1,2,3	Activities Enjoyed	203
H-512000-B1B-2,3	News Sources	205
H-601000-B1B-2,3	Pie Chart: Consumer Spending	207
H-603000-B1B-2,3	Weather Map	210
H-604000-B1B-1	Train Schedule	213
H-628000-B1B-1	Table of Contents (1)	216
H-630000-B1B-1	Table of Contents (2)	220
H-641000-B1B-2,3	Encyclopedia	222
H-648000-B1B-1	Catalog Card	225
H-649000-B1B-1	Alphabetizing	228
H-664000-B1B-1	Drive-In Menu	231
H-741000-B1B-2,3	Frequency of Usage	234
H-742000-B1B-1	Dictionary	236
H-761000-B1B-2,3	Study Skills Taught	238
H-762000-B1B-2,3	Study Skills Use	240
H-801000-B1B-1,2,3	Emotional Responses	242
H-821000-B1B-2,3*	Writing Types	244
H-841000-B1B-1,2,3	Good Story	247
H-842000-B1B-1,2,3	Good Poem	251
H-901000-B1B-1,2,3	Easy or Hard	255
H-904000-B1B-1,2,3	Kind of Reader	257
	Appendix B	
4-102004-22B-2*	Emperor's New Clothes	260
4-102006-22B-2,3*	Literary Allusions (1)	263
4-102007-22B-2,3*	Disguised Story: Job	267
4-102008-22B-2,3*	Literary Allusions (2)	270
4-102009-22B-2,3*	Disguised Story: Cain and Abel	274
4-102010-22B-3*	Disguised Story: Faust	277
4-200005-22B-2	Check	280
4-200008-22B-3	Into My Heart	288
4-202002-22B-1	As the Cat	296
4-202004-22B-1,2,3	Parodies (1)	303
4-202006-22B-1	Metaphors (1)	306
4-202020-22B-2*	Metaphors (2)	310
4-202024-22B-2,3	Closing of the Rodeo	314
4-202025-22B-2	Parodies (2)	321
4-202036-22B-3	Metaphors (3)	324
4-202038-22B-3	Parodies (3)	328
4-301001-22B-1	Reading Habits	331
4-301002-22B-2,3	Reading Habits	334
4-301002-B1B-2,3	Reading Habits	334
4-302001-22B-1,2	Spare Time Reading	338

EXHIBIT 9 (Continued).

NAEP Exercise Number	Short Title	Page Number
4-302001-B1B-3	Spare Time Reading	338
7-000001-62B-1,2	Reading Ability	341
7-000002-62B-3	Reading Ability	343

*Asterisk indicates the items for which permission status is uncertain.

Using the Exercises

National Assessment conducts all of its assessments according to clearly defined goals that are developed and defined by panels of educators and learning-area specialists. These goals may not always be identical to the goals or objectives of the teaching programs within every classroom, school or school district throughout the nation. Nevertheless, NAEP data may be useful for making comparisons with local results for the same items, and they may provide some insights regarding local needs or areas of concern. Exact replication of NAEP results would be unlikely because of differences in sampling, administration and scoring procedures, but NAEP data may still be of considerable value for comparison purposes.

The procedures most difficult to replicate may be those that involve the scoring of open-ended responding items, and it is recommended that users exert great care in the training and monitoring of scoring personnel in order to ensure as much consistency as possible in results for these exercises. A supplement to this set containing illustrative sample responses is recommended to persons who intend to utilize the open-ended items.

The list of reference materials that follows (see Bibliography) may be of value to users.

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Reading in America: A Perspective on Two Assessments, Report no. 06-R-01, 1970-71 and 1974-75 Assessments. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1976. ERIC no. ED 128 785. ISBN 0-89398-215-6.

The First Assessment of Reading, 1970-71 Assessment, Released Exercise Set, no. 02-R-25. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1979 (replaces 1973 version). ISBN 0-89398-212-1.

Three National Assessments of Reading: Changes in Performance, 1970-80, Report no. 11-R-01, 1970-71, 1974-75 and 1979-80 Assessments. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1981. ISBN 0-89398-220-2.

A publications list describing these materials and their cost is available from the National Assessment of Educational Progress at the following address:

National Assessment of Educational Progress
1860 Lincoln Street, Suite 700
Denver, Colorado 80295

APPENDIX A

RELEASED EXERCISES DEVELOPED FOR THE 1979-80 READING/LITERATURE ASSESSMENT, LISTED IN NAEP NUMBER ORDER

H-203000-B1B-1,2

Read the article below and then answer the questions on the next page.

Moon Calendar

The earliest kind of calendar we know of was based on the way the moon's shape seemed to change from night to night. We call those changes "phases." It didn't take a high priest to notice that the lighted surface of the moon was a different shape from one night to the next.

Suppose an astronomer cut a notch in a stick on a night of the full moon in spring. Then, each night after that he cut another notch in the stick until the moon became full again. He would then begin making a new row of notches for each night until the third full moon. When he counted the notches, he would find that sometimes there were 29 days between one full moon and the next. Other times there were 30 days. After 12 full moons, summer and winter would have passed, and it would be spring again. In today's language, we would say that a "year" had passed.

The moon calendar works well enough from one year to the next. An astronomer could use it and come close to predicting when spring would arrive the following year. But the calendar was not accurate enough to be used over a period of many years. Since there were sometimes 30 days between full moons and sometimes only 29 days, there was an average of 29½ days between each of the 12 full moons. Now 29½ × 12 = 354. That is the number of days in the moon calendar's year. But as we now know, that is not the number of days in a year on our calendars today. The moon calendar turned out to be 11 days short of our year of 365 days.

Why worry about 11 days? From one year to the next 11 days one way or the other would not matter too much to a farmer or a hunter. But after five years it would matter! Each year the calendar would be off 11 more days than the year before. In five years the calendar would be out of step with the seasons by 55 days, or nearly two months. It would not take long to find out that something was wrong with a moon calendar. Eventually, the "month of bitter winds," or whatever February might have been called, would turn up during a summer heatwave!

PLEASE CONTINUE ON THE NEXT PAGE

H-203000-B1B-1,2

(Continued)

A. According to the article, what could an astronomer use a moon calendar for?

○ To tell when the next total eclipse of the moon would happen
○ To predict the time of sunrise and sunset each day
○ To tell how cold the next winter would be
● To predict when spring would probably arrive next year

○ I don't know.

B. Why was the moon used for the first calendar?

○ Because the phases of the moon changed once each year
○ Because everyone could easily see the light of the moon
○ Because people thought the moon controlled the weather
● Because the shape of the moon changed in a regular way

○ I don't know.

C. What was the problem with the moon calendar?

○ It did not give names to the months.
○ It did not divide the year into months.
○ It was too complicated for the hunters and farmers.
● It was not accurate enough over a number of years.

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-203000-B1B-12

Exercise Type: Multiple Choice

Passage Type: Expository / Informative

1979-80 Objective: Comprehends written works

1979-80 Subobjective: Parts A,C - Comprehends words and lexical relationships
Part B - Comprehends textual relationships

NAEP Scoring: Machine Scored

Ages		09	13
National Results:	04* A	46.88	73.94
	04* B	31.05	56.36
	04* C	42.56	76.96
1979-80 Package Exercise:		0909	0909
Total Time in Seconds:		0389	0294

Source Information: "Making A Moon Calendar" by Roy A. Gallant and Isaac Asimov, from Intermediate Level A of the GINN SCIENCE PROGRAM by J. Myron Atkin and others, © Copyright, 1975, 1973, by Ginn and Company (Xerox Corporation). Used with permission.

H-221000-B1B-2,3

Read the article below and then answer the questions on the next two pages.

The Plains Indians

So strong and romantic was the stereotype of the Plains Indian with his peace pipe, buckskin clothing, beads, horse, feathers, war paint, tipi, and dependence on the buffalo, that many people began to think of all Indians that way. In truth, Indians varied greatly from tribe to tribe and even more so from culture area to culture area. The Southwestern Indian farmer was not at all like the Plains Indian hunter.

This stereotyped Plains Indian culture occupied but a brief moment in the history of the tribes. The culture was not possible before the Spanish reintroduced the horse in America, and once the buffalo had been exterminated it could not continue. Before the horse, the Plains Indian had lived along the streams and rivers at the edge of the plains in more or less permanent villages. They subsisted by gathering wild fruits and vegetables, gardening, fishing, hunting small game, and occasionally venturing into the open plains to hunt buffalo. Their survival was only partially dependent on the buffalo.

A great change took place with the reintroduction of the horse, a change which brought new lore and traditions and created new needs and methods of coping with them. Now the Indian could follow the buffalo herds as they migrated with the seasons. He came to depend almost completely on the buffalo to provide food, clothes and shelter. His subsistence lost diversity.

When the first horses arrived on the plains about the middle of the 17th century, there were an estimated 30 million to 100 million buffalo. By 1883, only a few scattered survivors remained. Black Elk, a Dakota holy man, described the end as he witnessed it:

"That fall, 1883, they say, the last of the bison herds was slaughtered by the wasichus — white men. I can remember when the bison were so many that they could not be counted, but more and more wasichus came to kill them until there were only heaps of bones scattered where they used to be. The wasichus did not kill them to eat; they killed them for the metal that makes them crazy, and they took only the hides to sell. Sometimes they did not even take the hides, only the tongues; and I have heard the fireboats come down the Missouri River loaded with dried bison tongues. Sometimes they did not even take the tongues, they just killed and killed because they liked to do that. When we hunted bison, we killed only what we needed. And when there was nothing left but heaps of bones, the wasichus came and gathered up even the bones and sold them. All our people were settling down in square grey houses, scattered here and there across the hungry land."

Gone was the buffalo and with it a way of life. The end of the Plains Indian culture was near. An attempt at revival was made with the Ghost Dance — The Messiah Dream. The Indians hoped to revive the buffalo and allow their culture to continue. But the massacre at Wounded Knee, in which U.S. soldiers killed more than 200 Sioux men, women, and children, removed even this last hope. The Plains Indian, as anyone in a changed environment, had to adapt — or die.

The Plains Indian went to the reservations. He adapted to reservation ways. Many of the very specialized crafts that depended on the buffalo or on products of the buffalo immediately stopped. No longer could the Indians make bison horn spoons; bison bone beads, needles and awls; or glue from bison eyes, skulls, or hooves. No longer could parts of the buffalo such as the skull be decorated to play an important part in religious ceremonies. The buffalo was dead.

PLEASE CONTINUE ON THE NEXT PAGE

H-221000-B1B-2,3
(Continued)

A. What does the author say about the stereotyped Plains Indian culture?

○ It was never true during any period of their history.
○ It was true throughout their history until the 20th century.
○ It was true at one time for all Indians in North America.
● It was only true for a brief moment in their history.

○ I don't know.

B. What ended the Plains Indians' last hope of reviving the buffalo-centered culture?

○ The coming of the Messiah Dream
○ The establishment of reservations
● The massacre at Wounded Knee
○ The performance of the Ghost Dance

○ I don't know.

C. When Black Elk talks about the buffalo, he says:

> The wasichus did not kill them to eat; they killed them for *the metal that makes them crazy*, and they took only the hides to sell.

What does *the metal that makes them crazy* mean in this sentence from the article?

○ Guns
○ Iron
○ Land
● Money

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-221000-B1B-2,3
(Continued)

D. The article says:

> The Plains Indian went to the reservations.
> He adapted to *reservation ways*.

What do the words *reservation ways* mean in this sentence from the article?

○ A lifestyle that developed naturally after the buffalo was gone

● A lifestyle needed to exist on the land the government set aside for the Indians

○ A lifestyle that was predicted by a holy man in his Messiah Dream

○ A lifestyle dependent on the revival of the Plains Indian culture

○ I don't know.

E. How did the reintroduction of the horse in America affect the Plains Indians?

○ The Indians began to use the horse for farming and ranching.

○ The Indians began settling in permanent villages along the edge of the plains.

○ The Indians were forced to move to reservations.

● The Indians became a buffalo-centered culture.

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-221000-B1B-23

Exercise Type: Multiple Choice

Passage Type: Expository / Evaluative

1979-80 Objective: Comprehends written works

1979-80 Subobjective: Parts A,C,D - Comprehends words and lexical relationships
Parts B,E - Comprehends propositional relationships

NAEP Scoring: Machine Scored

Ages		13	17
National Results:	04* A	57.89	73.47
	03* B	49.84	68.53
	04* C	50.89	64.06
	02* D	53.09	74.90
	04* E	46.37	66.66
1979-80 Package Exercise:		1005	1007
Total Time in Seconds:		0485	0414

Source Information: "Plains Indians", reprinted by permission of Pipestone National Monument from Pipestone. Pamphlet printed for National Park Service by U.S. Department of Interior.

H-223000-B1B-1d,2

Read the article which begins below and then answer the questions on the next two pages.

The Neighborhood

Many immigrants who arrived in America spoke no English and knew no Americans. Imagine how such immigrants must have felt when they first met people from their native land. Just to be able to talk with people who understood the same language made them feel more at home. They didn't feel lost or alone anymore.

Finding people from the same country could help in other ways, too. They could help the newcomers get a job and a place to live. Store owners from their native country would know what kind of food or clothes or tools the immigrants were used to, and what they would like. Often, the only place to buy a familiar item was in a store owned by another immigrant from the same area.

When immigrants found people from their native countries in an American city, they usually decided to live near them. Sometimes, the newcomers would move right in. They might ask a family from the "old country" to let them board with the family for a while. Most immigrants could not find good jobs because they couldn't speak English, or had few skills other than farming. And so, they were often poor. Many welcomed the chance to take in boarders, even if it made a tiny apartment more crowded.

Soon, in every city in the United States, neighborhoods made up of people from the same country began to appear. The Italian neighborhood of a city might be known as Little Italy. The same city might also have a Hungarian, a Greek, or a Jewish neighborhood.

PLEASE CONTINUE ON THE NEXT PAGE

H-223000-B1B-1d,2

(Continued)

In many of these neighborhoods, the people formed clubs to help each other and to help new immigrants from the same country. When an immigrant family arrived from Poland, for example, members of the Polish-American Society might meet them at the dock. The Polish-American Society would help them find a home and jobs in Little Poland. The Society might provide the new family with food until they could get started.

A. How much did you like reading this article?

1 { ○ I liked it very much.
○ I liked it.

2 ○ I can't decide.

3 { ○ I disliked it.
○ I disliked it very much.

NOTE: This version with 5 foil options was administered only to Age 13; at Age 9, only the 3 middle foil values were administered. For analysis purposes, the 5 options were combined and renumbered as indicated.

B. Why couldn't most immigrants get good jobs?

○ Because they came at a time when few jobs were available

● Because they couldn't speak English and had few skills other than farming

○ Because the neighborhood societies refused to help them

○ Because they were unwilling to do the factory work and accept low pay

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-223000-B1B-1d,2
(Continued)

C. The article says:

> They might ask a family from the "old country" to let them *board with* the family for a while.

What does the phrase *board with* mean in this sentence from the article?

○ Visit and work with
○ Build a room with
● Pay to live with
○ Learn English with

○ I don't know.

D. According to the article, why was it important to have store owners from the same country in the neighborhood?

○ Because they were less likely to cheat the immigrants
● Because they knew what items the immigrants liked and needed
○ Because they let local clubs meet in their stores
○ Because they often gave away store items to the immigrants

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-223000-B1B-12

Exercise Type: Multiple Choice

Passage Type: Expository / Evaluative

1979-80 Objective: Part A - Values reading and literature
Parts B,C,D - Comprehends written works

1979-80 Subobjective: Part A - Values the benefits of reading for the individual
Parts B,C - Comprehends words and lexical relationships
Part D - Comprehends propositional relationships

NAEP Scoring: Machine Scored

Ages		09	13
National Results:	00 A	.20	.08
	01* A	67.30	66.60
	02 A	20.13	15.79
	03 A	12.38	17.52
	02* B	71.52	90.49
	03* C	32.88	79.76
	02* D	49.12	77.39
1979-80 Package Exercise:		0706	0707
Total Time in Seconds:		0410	0310

Source Information: "The Neighborhood" by Allan O. Kownslar and William R. Fielder from Holt Databank System: INQUIRING ABOUT AMERICAN HISTORY. Copyright © 1976 by Holt, Rinehart and Winston, Publishers. Used with permission.

H-225000-B1B-2,3

Read the article below and then answer the questions on the next two pages.

Russian Seaports

Throughout history, a nation with good seaports has had an advantage in carrying on trade. In general, trade by water has been easier, cheaper, and often faster than trade by land. Even today, water is the most efficient way to carry bulky goods, such as ore.

Russia has the longest seacoast of any country in the world, yet it has had few usable seaports. Waters along most of Russia's Arctic coast are frozen over nine to ten months of the year. Murmansk is the only Arctic port that is ice-free year-around. Its usefulness has been limited because the seas tying it to western Europe are often stormy and treacherous.

The desire for ice-free ports was a major reason behind several Russian wars. In particular, Russian leaders fought to gain ports on the Baltic Sea, because the Baltic offers an open route to the Atlantic Ocean and western Europe.

One of the most important Baltic ports was Riga, near the mouth of the Western Dvina River. Medieval trade routes linked Riga with Europe and the Mediterranean. And the Western Dvina linked Riga with Russia's interior.

From 1557 to 1582, Tsar Ivan IV tried to conquer Riga and Narva, another Baltic port. He wanted to link Russia's internal trade routes with the Baltic Sea. After some initial successes, he was defeated by Polish and Swedish forces. Further attempts to win control of the Baltic ports were made by Tsar Peter the Great. In 1703 he built the city of St. Petersburg on the Gulf of Finland, hoping to open a new avenue to the West. As a result of the Great Northern War (1707-1721), Peter became master of the eastern shores of the Baltic. When Russia acquired Finland in 1809, it gained still more outlets to the Baltic.

Russia's leaders have also looked south to the Black Sea. Russia fought the Turks to gain access to the Black Sea. Then it tried to win control of the straits leading from the Black Sea to the Mediterranean.

In the 19th and 20th centuries, Russia looked eastward. It fought Japan more than once in its search for an ice-free port on the Pacific.

PLEASE CONTINUE ON THE NEXT PAGE

H-225000-B1B-2,3

(Continued)

A. Why does Russia have few usable seaports?

○ Because Russia has few ocean boundaries

● Because the water along much of Russia's coast is frozen nearly all year

○ Because Russia has lost many of its seaports in wars with other countries

○ Because the coastal land of Russia is very steep and rocky

○ I don't know.

B. Why did the Baltic Sea hold an attraction for the Russians?

○ Because it was the stronghold of the Finnish empire

● Because it provided a link between Russia's interior and western Europe

○ Because it was the only possibility for a Russian warm water port

○ Because it was the last part in a plan to link the Baltic and Black Seas

○ I don't know.

C. According to the article, what did the wars with Japan and the Great Northern War have in common?

○ Both were undertaken during the rule of Ivan IV.

● Both were undertaken to obtain ice-free ports.

○ Both were undertaken to strengthen positions against invasion.

○ Both were undertaken because treaties were broken.

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-225000-B1B-2,3
(Continued)

D. What is the main purpose of the article?

- ○ To name the various land and sea routes which Russia used throughout history
- ● To discuss Russia's attempts to gain good water routes for trade
- ○ To show how Russia became a great economic leader in the world
- ○ To describe important wars in Russia's history

- ○ I don't know.

E. The article says:

> In 1703 he built the city of St. Petersburg on the Gulf of Finland, hoping to open a new *avenue* to the West.

What does the word *avenue* mean in this sentence from the article?

- ● Route
- ○ Street
- ○ Territory
- ○ Trade

- ○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-225000-B1B-23		
Exercise Type:	Multiple Choice		
Passage Type:	Expository / Informative		
1979-80 Objective:	Comprehends written works		
1979-80 Subobjective:	Part A - Comprehends propositional relationships Parts B,C,D - Comprehends textual relationships Part E - Comprehends words and lexical relationships		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	02* A	85.08	95.38
	02* B	65.83	83.44
	02* C	56.87	78.51
	02* D	57.97	76.67
	01* E	64.57	75.81
1979-80 Package Exercise:		1505	0905
Total Time in Seconds:		0340	0299
Source Information:	"Russian Seaports" from HISTORY AND LIFE by T. Walter Wallbank, et al. Copyright © 1977 by Scott, Foresman and Company. Reprinted by permission.		

H-226000-B1B-3

The article below is an excerpt from Thomas Paine's pamphlet Common Sense published in 1776. Read the article and then answer the questions on the next two pages.

Common Sense

I have heard some assert that, because America has flourished under her former connection with Great Britain, the same connection is necessary to her future happiness. . . . I answer boldly that America would have flourished as much and probably much more if no European power had anything to do with her. The Commerce by which she has enriched herself is based on the necessities of life, and she will always have a market while eating is the custom in Europe.

But she has protected us, say some. . . . Alas! . . . We have boasted the protection of Great Britain without considering that her motive was *self-interest*, not *attachment*, and that she did not protect us from our enemies on *our account* but from *her enemies* on *her own account*. . . . Let Britain give up her claims to the continent, or the continent throw off its dependence, and we would be at peace with France and Spain if they were at war with Britain.

But Britain is the parent country, say some. Then the more shame upon her conduct. Even brutes do not devour their young nor savages make war upon their own families. Therefore the assertion, if true, turns to her reproach, but it happens not to be true. . . . This New World has been the refuge for the persecuted lovers of civil and religious liberty from every part of Europe. Here they have fled, not from the tender embraces of the mother, but from the cruelty of the monster. . . .

It is pleasant to observe the regular steps by which we rise above the force of local prejudices as we enlarge our acquaintance with the world. A man born in any town in England divided into parishes will naturally associate most with his fellow parishioners [and will call any one of them] by the name of "neighbor." If he meets him only a few miles from home, he drowns the narrow idea of a street and greets him by the name of "townsman." . . . But if in their foreign excursions they should associate in France . . . their local remembrance would be enlarged into that of "Englishmen." And by a just parallel of reasoning all Europeans meeting in America are "fellow countrymen," for England, Holland, Germany, or Sweden, when compared with the whole [of Europe are] distinctions too limited for continental minds. Not a third of the inhabitants, even of this province, are of English descent. Therefore I condemn the phrases "parent" or "mother country" applied only to England. . . .

Men of passive tempers look somewhat lightly over the offenses of Great Britain and, still hoping for the best, are apt to call out, "Come, come we shall be friends again in spite of all this." But examine the passions and feelings of mankind . . . and then tell me whether you can hereafter love, honor, and faithfully serve the power that has carried fire and sword into your land? . . . Your future connection with Britain, whom you can neither love nor honor, will be forced and unnatural. . . .

O, ye that love mankind! Ye that dare oppose not only the tyranny but the tyrant, stand forth! Every spot of the Old World is overrun with oppression. Freedom has been hunted round the globe. Asia and Africa have long expelled her. Europe regards her like a stranger, and England has given her warning to depart. O! Receive the fugitive and prepare in time a refuge for mankind. . . .

We have it in our power to begin the world over again. A situation similar to the present has not happened from the days of Noah until now. The birth day of a new world is at hand, and a race of men, perhaps as numerous as all Europe contains, are to receive their portion of freedom from the outcome of a few months.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

A. How much did you like reading this article?

NOTE: For analysis purposes, the 5 options were combined and renumbered as indicated.

1 ○ I liked it very much.
1 ○ I liked it.
2 ○ I can't decide.
3 ○ I disliked it.
3 ○ I disliked it very much.

B. According to Paine, why did Great Britain protect America?

○ To help America fight America's enemies
○ To insure that British subjects were not harmed
● To further Great Britain's self-interest
○ To honor Great Britain's commitment as a parent country

○ I don't know.

C. According to Paine, what would have been the fate of America without its association with Great Britain?

○ America would have been unable to survive economically.
○ America would have found a more supportive parent country.
○ America would have inevitably gone to war with France.
● America would have been at least as prosperous.

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-226000-B1B-3
(Continued)

D. The article says:

Every spot of the Old World is overrun with *oppression.*

What does the word *oppression* mean in this sentence from the article?

○ Revolts against the government

○ Deadly contagious disease

○ Fugitives who have fled their parent country

● Cruel and unjust use of power

○ I don't know.

E. What is the main purpose of the article?

● To persuade Americans to support independence from Great Britain

○ To explain how Great Britain established a colony in America

○ To inform Americans about life in Great Britain and elsewhere in Europe

○ To encourage Americans to be tolerant of Great Britain's offenses

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-226000-B1B-3	
Exercise Type:	Multiple Choice	
Passage Type:	Expository / Evaluative	
1979-80 Objective:	Part A - Values reading and literature Parts B,C,D,E - Comprehends written works	
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,C - Comprehends propositional relationships Part D - Comprehends words and lexical relationships Part E - Comprehends textual relationships	
NAEP Scoring:	Machine Scored	
Ages		17
National Results:	00 A	.50
	01* A	40.76
	02 A	17.85
	03 A	40.89
	03* B	66.51
	04* C	44.12
	04* D	64.56
	01* E	59.82
1979-80 Package Exercise:		0505
Total Time in Seconds:		0447
Source Information:	"Common Sense" by Thomas Paine from AS IT HAPPENED: A HISTORY OF THE UNITED STATES published by McGraw-Hill Book Company, 1975.	

Read the article below and then answer the questions on the next three pages.

Shirley Chisholm in Congress

When the 91st Congress convened in Washington, D.C., in January 1969, Shirley Chisholm took her seat as the first black woman elected to the House of Representatives. The people of the 12th Congressional District in Brooklyn, New York, were looking for a fearless, knowledgeable, and dedicated person to represent them in Congress. They found these qualities in Shirley Chisholm.

Assignment to a committee is a big event in the life of a freshman to Congress because it is in committees that the real work is done — the research in preparation for a bill. Committee vacancies are usually filled according to the seniority system. Shirley Chisholm's first assignment was to the Agriculture Committee. She was enraged when she learned that her other assignment was forestry. She vigorously protested the assignment. Other members of Congress told her that she would never be able to get her assignment changed, but she ignored their advice.

At the next meeting of the Democratic Caucus, Shirley sought to address the caucus to request a reassignment. Every time Shirley rose, two or three men also stood for recognition. The senior member standing was recognized. This action continued until Shirley walked down the aisle and stood before the chairman.

"For what purpose is the gentlewoman from New York standing before me?" asked Mr. Wilbur Mills, the Chairman of the Democratic Caucus.

"Mr. Chairman," replied Shirley, "I have been trying to get recognized for half an hour but evidently you were unable to see me, so I came down to see you. I would like to tell the caucus why I vehemently reject my committee assignment." Mrs. Chisholm had prepared a short speech for the occasion. She pointed out that the House leadership has a moral duty to somewhat right the balance by putting the nine black members of the House in positions where they can work effectively, to help this nation meet its critical problems of racism, deprivation, and urban decay. Then she offered a motion to be removed from the Agriculture Committee and directing the Committee on Comittees to return to the next monthly caucus with a different assignment for her.

Several of the male members told her that she had committed political suicide. When the caucus met at its next session, however, Shirley had been changed to the Veterans Affairs Committee. Congresswoman Shirley Chisholm believes that a legislator's talent should not be wasted, but should be used to make and change laws to insure justice for all people.

PLEASE CONTINUE ON THE NEXT PAGE

A. How much did you like reading this article?

1 { ○ I liked it very much.
1 { ○ I liked it.

2 ○ I can't decide.

3 { ○ I disliked it.
3 { ○ I disliked it very much.

NOTE: For analysis purposes, the 5 options were combined and renumbered as indicated.

B. According to the article, what kind of person is Shirley Chisholm?

- ○ Indifferent
- ○ Uninformed
- ● Courageous
- ○ Soft-spoken

- ○ I don't know.

C. According to the article, why is the assignment to a committee so important for a freshman member of Congress?

- ○ Because contacts with senior members are made in committees
- ○ Because good assignments improve chances for reelection
- ● Because the real work of Congress is done in committees
- ○ Because committee assignments cannot be changed

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-242000-B1B-2,3

(Continued)

D. According to Shirley Chisholm, how should legislative talent be used?

○ It should be used to do the work that needs to be done, no matter what the problem is.

○ It should be used to abolish the seniority system in Congress.

○ It should be used to eliminate the idea that all good politicians are male.

● It should be used on problems where legislators have special knowledge.

○ I don't know.

E. Why did several male members of Congress feel Shirley Chisholm had committed political suicide?

○ Because she refused to recognize Wilbur Mills during the Democratic Caucus

● Because she vigorously protested her committee assignment

○ Because she delivered a critical speech to the press

○ Because she did not complete research assignments for her committees

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-242000-B1B-2,3

(Continued)

F. What was Shirley Chisholm's first committee assignment?

- ● Agriculture Committee
- ○ Committee on Committees
- ○ Veterans Affairs Committee
- ○ Education and Labor Committee

- ○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-242000-B1B-23		
Exercise Type:	Multiple Choice		
Passage Type:	Expository / Evaluative		
1979-80 Objective:	Part A - Values reading and literature Parts B,C,D,E,F - Comprehends written works		
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,D,E - Comprehends textual relationships Parts C,F - Comprehends words and lexical relationships		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	00 A	.14	.30
	01* A	58.89	65.38
	02 A	18.86	14.87
	03 A	22.11	19.45
	03* B	77.94	85.65
	03* C	51.41	70.18
	04* D	25.44	38.81
	02* E	61.78	79.68
	01* F	73.17	85.72
1979-80 Package Exercise:		0503	0503
Total Time in Seconds:		0390	0334
Source Information:	"Shirley Chisholm, Stateswoman," from *Strides Forward: Afro-American Biographies* by Madeline R. Stratton, © Copyright, 1973, by Ginn and Company (Xerox Corporation). Used with permission.		

H-244000-B1B-1,2

Read the article and then answer the questions below.

Did you know that . . .

Jim Thorpe, an Indian of the Sac and Fox tribe, was one of the world's greatest all-around athletes. In 1912 he won the difficult Olympic pentathlon and decathlon. From 1913-1919 he was a professional baseball player for the New York Giants and other teams. From 1920-1929 he played professional football for Canton, Cleveland, Rock Island and New York.

A. When did Jim Thorpe win Olympic medals for the pentathlon and decathlon?

● 1912
○ 1919
○ 1920
○ 1929
○ I don't know.

B. Why is Jim Thorpe described as an all-around athlete?

○ Because he played from 1912 to 1929
○ Because he played professional baseball for the New York Giants
● Because he played many sports very well
○ Because he played professional football in many parts of the country
○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-244000-B1B-12		
Exercise Type:	Multiple Choice		
Passage Type:	Expository / Informative		
1979-80 Objective:	Comprehends written works		
1979-80 Subobjective:	Part A - Comprehends words and lexical relationships Part B - Comprehends propositional relationships		
NAEP Scoring:	Machine Scored		
Ages		09	13
National Results:	01* A	73.39	93.60
	03* B	37.51	75.08
1979-80 Package Exercise:		0903	0903
Total Time in Seconds:		0108	0086
Source Information:	"Jim Thorpe" from Would You Believe by Florence and Charles Munat. Special permission granted by Would You Believe published by Xerox Education Publications, © 1974, Xerox Corp.		

The article which begins below was written by Diana Nyad, a famous marathon swimmer. Read the article and then answer the questions on the next two pages.

Mind Over Water

I have been working on swimming since I was ten, four hours a day or more, every day, skipping the greater part of my social life, not a huge sacrifice, but something. I have put more grueling hours into it than someone like Jimmy Connors will ever know in a lifetime. I don't begrudge him his talent in that particular sport. There is simply no way he could comprehend the *work* that goes into marathon swimming.

What I do is analogous to other long-distance competitions: running, cycling, rowing, those sports where training time far exceeds actual competition time. But swimming burns more calories per minute than anything else. The lungs, heart and muscles must all be working at peak efficiency for this sport, which doesn't require brute strength but rather the strength of endurance. I can do a thousand sit-ups in the wink of an eye — and I never do sit-ups on a regular basis. I've run the mile in 5:15, not exactly Olympic caliber, but better than most women can do. My lung capacity is six point one liters, greater than a lot of football players. My heartbeat is forty-seven or forty-eight when I am at rest, this is compared to the normal seventy-two for other people. A conditioned athlete usually has a heartbeat of sixty plus. These characteristics are not due to genetics — I attained them by swimming hour after hour, year after year.

There is considerable anxiety before a swim. I don't know until the day of the race whether the wind will be whipping up fifteen-foot waves or whether the surface will be glass. On the morning of a swim, our trainers wake us at around three a.m. for breakfast. We see the press, we eat. Nobody talks. The tension in the room is amazing. I never look at the swimmers; I look out at the lake and wonder what it will do to me, whether I'll be able to cross it. The race is more than me versus my competition. There is always the risk that I may not conquer the water.

At breakfast I have five or six raw eggs, a lot of cereal, toast and jam, juice. For my feedings during the race from the boat, I drink a hot powdered liquid that provides me with thirteen hundred calories and more protein per tablespoon than a four-ounce steak. It gets my blood sugar back up. In a race my blood sugar drops below metabolism level in three minutes. A cup of this stuff every hour barely helps. Before the hour's up my sugar is way down. I can feel it. I feel depressed. But if my protein level stays high, I'm not really in trouble.

I would say that eighty percent of success in a race is due to mind. Before starting, all natural reserves are working for me, my adrenaline, everything. Once out there, it's a matter of mental guts. After twelve hours in cold water, my blood sugar down, I'm seventeen pounds lighter, exhausted, it takes more than knowing I've trained hard for this. I have to dig down deep.

I've done some marathon running, but the isolation in long-distance swimming is more extreme. I'm cut off physically from communication. The water sloshing over my cap leaves me virtually deaf. I wear tiny goggles that fit just over my eyes — they're always foggy, so I can't see very well. I turn my head to breathe on every stroke, sixty times a minute, six hundred strokes every mile

PLEASE CONTINUE ON THE NEXT PAGE

H-246000-B1B-3

(Continued)

for hours and hours. As I turn my head I see the blur of the boat and some people on it.

These countless rhythmic hours make marathon swimming unique. John Lilly, the dolphin experimenter, has found that a subject floating in a tank with eyes and ears covered becomes disoriented, slipping into a near dream state. During a long swim I'm left with my own thoughts. My mind drifts in a mesmerized world. It's hypnotic. My subconscious comes to the fore. I have fantasies and sometimes flashbacks to my childhood. It's dreaming hours on end. All I hear is the water slapping and my arms whishing through water. All I see is fog. It is extremely lonely.

I'm strong at the beginning of a swim, then I have low points. I know the pain in my shoulders will be bad all the way. I've rolled over on my back, thinking this body will not do another stroke. Sometimes at a low point a swimmer will get out. In ten minutes he's saying to himself, "Why didn't I stick it out? I could have made it. I could have come back around." That's happened to me, too, when I couldn't get back into it.

In rough ocean, I have thrown up from beginning to end of a thirteen-hour swim, swishing around like a cork, violently sick to my stomach. I would do anything to stop this feeling — and the only thing that will is to be on dry land. But I can put up with it — I have to. In my first year of marathon swimming, I got out because of seasickness. Now I get just as seasick and stick with it.

Marathon swimming will never be as popular as other sports for obvious reasons. Spectators can only watch the finish, not the whole process. It's like the Tour de France — the most popular cycling race in the country and you can't see anything. But there is empathy among the spectators when the contestants stop for the night. You see their huge legs, muscular bodies dust-covered and sweaty, their power exhausted.

There is the same empathy at the end of a marathon swim. People have spent the whole day waiting. From a mile out I can hear clapping and screaming. The people realize I swam from a place they couldn't see on the clearest day. They know I may faint when I arrive. They share with me the most extreme moment of all — for after the pain, the cold, the hours, the distance, after the fatigue and the loneliness, after all this comes my emergence. And my emergence is what it's all about.

A. What kind of person is Diana Nyad?

● Determined and courageous

○ Bitter and revengeful

○ Boastful and foolhardy

○ Romantic and idealistic

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-246000-B1B-3
(Continued)

B. The article says:

> There is the same *empathy* at the end of a marathon swim.

What does the word *empathy* mean in this sentence from the article?

○ The joy of victory
○ The pain in one's body
● A sharing of another's feelings
○ An unforgettable experience

○ I don't know.

C. According to Diana Nyad, which one of the following contributes most to success in a marathon swimming race?

○ Proper diet
○ Physical training
● Mental attitude
○ Calm water

○ I don't know.

D. How is marathon swimming different from other sports?

● It burns up calories at a faster rate.
○ It requires special physical characteristics a person must be born with.
○ It requires intense mental concentration.
○ It takes more brute strength.

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-246000-B1B-3	
Exercise Type:	Multiple Choice	
Passage Type:	Expository / Evaluative	
1979-80 Objective:	Comprehends written works	
1979-80 Subobjective:	Part A - Comprehends textual relationships Parts B,C - Comprehends words and lexical relationships Part D - Comprehends propositional relationships	
NAEP Scoring:	Machine Scored	
Ages		17
National Results:	01* A	93.08
	03* B	45.22
	03* C	66.71
	01* D	57.99
1979-80 Package Exercise:		0907
Total Time in Seconds:		0516
Source Information:	Excerpt from "Mind Over Water", by Diana Nyad. Esquire, October, 1975. Reproduced by courtesy of Esquire magazine. Copyright © 1975 by Esquire, Inc.	

Read the article below and then answer the questions on the next two pages.

Caving

"When you first go into a cave, it's kind of scary because it's dark," said Beth Christ. "But after you light your helmet lamp and look around, you're not scared anymore. You find the most fantastic things underground—like bats!"

Beth and nine other youngsters learned about caves by spending a weekend in one in West Virginia. Most were brand-new to caving. Five adults went along. Two of them, Patrick Moretti and Ray Cole, were experienced cavers. They taught the others how to explore safely.

Before they went underground, the leaders got permission from the cave owner to explore on his property. They assigned a buddy to each one in the group. "We'll all stay together," Pat said. "But sometimes we may be moving single file along a narrow passageway. Stay next to your buddy. If you have problems with your gear, your friend can help you."

Inside, the cavers moved slowly at first. It took time for them to get used to the rocks and darkness.

"Be careful of the big boulders," Ray warned. "Test each one with your foot to see if it is solid before putting all your weight on it."

A short distance inside, the cavers set up camp. Then they went off to explore. Sometimes they followed passages so small they had to move on their hands and knees. At other times, they used stepping-stones to cross underground streams. They even discovered a 30-foot waterfall inside a large cavern.

The explorers learned to pace themselves. They stopped to rest every hour and snacked often. Everyone put the food wrappers into plastic bags. "Cavers have a motto," Pat said. "Take nothing but pictures; leave nothing but footprints."

On the first day, the cavers spent more than ten hours exploring. They returned to their base camp at one o'clock in the morning after hiking, climbing, and crawling more than a mile. Everyone was surprised at how late it was. "That's one of the funny things about caving," Kane Britt said. "It's always dark underground, so you forget whether it's day or night."

On the second day, the group again set out to explore. This time, they chose different routes. Some paths turned into dead ends. Others led to small rooms filled with crystal formations. On the ceiling of one room, Sean Moretti discovered sleeping bats.

At the end of the trip, the young explorers were very tired, but pleased with themselves. "I never knew caving could be such fun," said Kane. "Can I come back next week?"

PLEASE CONTINUE ON THE NEXT PAGE

H-261000-B1B-1d,2

(Continued)

A. How much did you like reading this article?

1 { ○ I liked it very much.
  { ○ I liked it.

2 ○ I can't decide.

3 { ○ I disliked it.
  { ○ I disliked it very much.

NOTE: This version with 5 foil options was administered only to Age 13; at Age 9, only the 3 middle foil values were administered. For analysis purposes, the 5 options were combined and renumbered as indicated.

B. What did the experienced cavers teach the youngsters about caving?

● How to explore safely

○ How to capture bats

○ How to collect rocks

○ How to take pictures

○ I don't know.

C. Why did the leaders get permission to explore the cave before starting?

○ Because children were not usually allowed in caves

○ Because the cave was dangerous

● Because the cave was on someone's property

○ Because some of the children had never been in caves

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-261000-B1B-1d,2
(Continued)

D. What is the main purpose of the article?

○ To warn people of the dangers of caving
○ To encourage people to visit West Virginia
○ To tell people about outdoor camping
● To describe the sport of caving

○ I don't know.

E. Why did the cavers use caution when they first went into the cave?

○ Because snakes might have bitten them
○ Because bats were sleeping in the cave
○ Because there were paths that turned into dead ends
● Because they had to get used to the rocks and darkness

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-261000-B1B-12

Exercise Type: Multiple Choice

Passage Type: Expository / Evaluative

1979-80 Objective:
Part A - Values reading and literature
Parts B,C,D,E - Comprehends written works

1979-80 Subobjective:
Part A - Values the benefits of reading for the individual
Part B - Comprehends words and lexical relationships
Parts C,E - Comprehends propositional relationships
Part D - Comprehends textual relationships

NAEP Scoring: Machine Scored

Ages		09	13
National Results:	00 A	.38	.24
	01* A	78.89	82.58
	02 A	12.65	11.04
	03 A	8.08	6.15
	01* B	81.40	94.26
	03* C	44.06	75.41
	04* D	41.43	74.38
	04* E	51.53	80.43
1979-80 Package Exercise:		0510	0508
Total Time in Seconds:		0453	0345

Source Information: "Caving." Adapted from National Geographic WORLD, November, 1976. Used with permission.

H-264000-B1B-2,3

Read the article below and then answer the questions on the next two pages.

Good Shake In Vegas

"Two tacos, french fries, and a shake!" orders a student in a high school cafeteria line, and the order is speedily filled.

Is that any way for a school to nourish a growing youngster? You bet your burger it is, when it's served in the Las Vegas, Nevada school cafeterias. The tacos, cheeseburgers, pizzas, and milkshakes have been slyly fortified with wheat germ, nonfat milk and egg solids, iron, and vitamin C to conform to government specifications for the Type A school lunch. And while nutrients have been added, some of the saturated fats have been subtracted. Potatoes are fried in oil high in polyunsaturates, the milkshakes contain kelp (powdered seaweed) and nonfat milk solids instead of ice cream for thickener. With such treatment, a "Combo" lunch — say, cheeseburger, french fries or salad, and a shake — more than meets USDA requirements.

It's a far cry from six years ago, when only ten percent of the students in the Las Vegas school ate their lunches in the school cafeterias. The other 90 percent opted for nearby fast-food places to avoid the dreariness of the usual meat loaf, green peas, mashed potatoes, and gelatin dessert. When Len Frederick, a retired food chain executive, came on board as director of the county food service, the school district's lunch program was losing a cool $200,000 each year. Frederick worked a miracle by following one cardinal trade motto: Give 'em what they want. He also gave them what was good for them. This year the program had an almost embarrassing surplus of 2.3 million dollars, not to mention crowded cafeterias and cleaned plates.

Nutritionists are divided on the wisdom of the scheme. While some applaud the innovation, others prefer that the schools teach good nutritional habits rather than reinforce the fast-food habit by serving food that, leastwise in appearance, could pass for a legitimate quickie. Some say the kids — unaware that the "nutrification" game is being played — are being taught deception.

But, says Frederick in defense of his program, "How do you tell a kid the milkshake has seaweed in it? They'd throw it at you." Besides, he adds, the program has practically eliminated plate waste in the district, estimated to cost schools $400 million a year nationwide.

While the nutritionists fight the battle of the burgers, the profitability of the plan has intrigued many school officials into touring Las Vegas school cafeterias, wondering whether to hazard a gamble on nutritionally stepped-up fast food to get their own school lunch programs out of the red.

PLEASE CONTINUE ON THE NEXT PAGE

A. How much did you like reading this article?

1 { ○ I liked it very much.
  ○ I liked it.

2 ○ I can't decide.

3 { ○ I disliked it.
  ○ I disliked it very much.

NOTE: For analysis purposes, the 5 options were combined and renumbered as indicated.

B. Why was the old cafeteria system losing money?

○ Because the food did not meet government specifications
○ Because the cafeteria couldn't serve the students fast enough
● Because most students didn't eat in the cafeteria
○ Because the food was expensive and difficult to prepare

○ I don't know.

C. Why were vitamins and nutrients added to the food?

○ To satisfy the critics of the lunch program
○ To encourage the students to eat in the cafeteria
○ To cut the cost of preparing lunches
● To meet government requirements

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-264000-B1B-2,3

(Continued)

D. The article says:

> While the nutritionists fight the battle of the burgers, the profitability of the place has intrigued many school officials into touring Las Vegas school cafeterias, wondering whether to hazard a gamble on nutritionally stepped-up fast food *to get* their own school lunch programs *out of the red.*

What do the words *to get . . . out of the red* mean in this sentence from the article?

● To stop losing money
○ To modernize
○ To remove artificial dyes
○ To make more attractive

○ I don't know.

E. How did Frederick work his miracle?

○ He taught the students good nutritional habits.
○ He ended deceptive food practices.
○ He forced nearby fast-food places to close.
● He gave the students what they wanted.

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-264000-B1B-23

Exercise Type: Multiple Choice

Passage Type: Expository / Evaluative

1979-80 Objective:
Part A - Values reading and literature
Parts B,C,D,E - Comprehends written works

1979-80 Subobjective:
Part A - Values the benefits of reading for the individual
Parts B,C - Comprehends propositional relationships
Parts D,E - Comprehends words and lexical relationships

NAEP Scoring: Machine Scored

Ages		13	17
National Results:	00 A	.42	.12
	01* A	78.33	77.17
	02 A	15.13	13.25
	03 A	6.12	9.45
	03* B	76.36	89.64
	04* C	72.58	86.45
	01* D	70.43	84.05
	04* E	74.47	86.35
1979-80 Package Exercise:		0704	0703
Total Time in Seconds:		0360	0304

Source Information: "Good Shake in Vegas" from "Kaleidoscope", AMERICAN EDUCATION, June, 1978.

Read the article and then answer the questions below and on the next page.

Did you know that . . .

In the 1800's, many U.S. towns had a law against serving soda water on Sundays. So on Sundays drugstores could not serve ice cream sodas. Some drugstore owners got around this law by selling "sodaless" sodas—ice cream with nuts, fruit and syrup, but no soda water. Soon these "sundaes" became so popular that drugstores began to serve them every day of the week.

A. How much did you like reading this article?

○ I liked it.
○ I can't decide.
○ I didn't like it.

B. Why did some drugstore owners make a "sodaless" soda in the 1800's?

○ Because people asked for ice cream without soda
● Because it was against the law to serve soda water on Sundays
○ Because soda water was hard to get in many towns
○ Because drugstore owners liked to try different soda fountain recipes

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-267000-B1B-1
(Continued)

C. How did the sundae get its name?

○ It was only served on sunny days.
○ It was invented by Mr. Sundae.
● It was first served only on Sundays.
○ It was named after the town where it was first served.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-267000-B1B-1

Exercise Type: Multiple Choice

Passage Type: Expository / Informative

1979-80 Objective: Part A - Values reading and literature
Parts B,C - Comprehends written works

1979-80 Subobjective: Part A - Values the benefits of reading for the individual
Parts B,C - Comprehends propositional relationships

NAEP Scoring: Machine Scored

Ages		09
National Results:	00 A	.27
	01* A	79.20
	02 A	15.89
	03 A	4.63
	02* B	72.76
	03* C	48.59

1979-80 Package Exercise: 0703

Total Time in Seconds: 0139

Source Information: "Sundae" from Would You Believe by Florence and Charles Munat. Special permission granted by Would You Believe published by Xerox Education Publications © 1974, Xerox Corp.

H-281000-B1B-1

Read the announcement and then answer the questions below and on the next page.

Sky View Elementary School

On Monday, January 31, Sky View Elementary School will be starting a hot lunch program. Hot lunch will be served during the regular lunch break. The menu will vary from day to day and will include meat or fish, a vegetable, fruit, bread or potatoes, and milk. The hot lunch will cost 70¢ per day or $3.50 per week. The weekly hot lunch menu will appear in the Sunday edition of *The Post* newspaper starting on January 30. If you are interested in taking part in the hot lunch program, fill out the following form and have either a parent or a guardian sign it. Please return the signed form to your teacher. Forms should be returned by Friday, January 21.

—tear along the dotted line—

Name ______________________

Grade ______________________

Teacher ______________________

I would like to take part in the hot lunch program.

Signature of Student ______________________

Signature of Parent or Guardian ______________________

A. When will Sky View start its hot lunch program?

○ Friday, January 21

○ Sunday, January 30

● Monday, January 31

○ Tuesday, February 8

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-281000-B1B-1
(Continued)

B. According to the announcement, where can students find out about the lunch menu for the week?

○ On the school bulletin board
○ On the radio
○ From the teacher
● In the newspaper

○ I don't know.

C. What should students do with the form after it has been signed by their parent or guardian?

○ Give it to the parent or guardian.
● Give it to the teacher by January 21.
○ Give it to the principal by January 31.
○ Give the teacher $3.50 for the hot lunch program.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-281000-B1B-1

Exercise Type: Multiple Choice

Passage Type: Expository / Functional

1979-80 Objective: Comprehends written works

1979-80 Subobjective: Parts A,B - Comprehends words and lexical relationships
Part C - Comprehends propositional relationships

NAEP Scoring: Machine Scored

Ages		09
National Results:	03* A	70.01
	04* B	61.14
	02* C	58.47
1979-80 Package Exercise:		0905
Total Time in Seconds:		0209

H-283000-B1B-2,3

Read the information below and then answer the questions on the next page.

FIRST AID HINTS

Situation 1: Severe bleeding coming from a wound

FIRST AID TREATMENT

1. Have the patient remain quiet.
2. Cover the wound with the cleanest cloth immediately available, and apply pressure to the wound. If you have no cloth, cover the wound with your hand and apply pressure until most of the bleeding has stopped.
3. If the wound is on the arm or leg and if there are no broken bones, elevate the limb while you apply pressure to the wound.
4. When bleeding has stopped, cover the wound with sterile gauze or a clean cloth, bandage the wound, and get the victim to a doctor.

Situation 2: A foreign object in the eye

FIRST AID TREATMENT

1. Never rub the eye.
2. Try to flush the eye with clean cool water.
3. If the object is on the upper eyelid, lift the lid and remove the object with sterile gauze. Do not put any material in the eye unless that material is clean.
4. If the foreign object is not on the upper eyelid and cannot be flushed out, cover the eye with clean gauze or cloth and take the victim to the doct

Situation 3: Insect bites and stings

FIRST AID TREATMENT

1. If stinger is left in the wound, take it out.
2. Immediately apply ice or ice water to the sting or bite. This will relieve the pain.
3. Mix a paste of baking soda and water and apply it to the wound.
4. If the person is allergic to any insect bite, bandage the wound and place ice over the wound. Get medical help immediately.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

A. Why should you put ice on an insect sting or bite?

- ○ Because ice will take out the stinger
- ○ Because ice will prevent a fever from developing
- ● Because ice will make the sting or bite hurt less
- ○ Because ice will form a paste with baking soda

- ○ I don't know.

B. A foreign object is in a lower corner of your eye. What should you do if you have flushed the eye with water but the object has not come out?

- ○ Apply ice to the eye.
- ● Cover the eye with a clean cloth or gauze and go to the doctor.
- ○ Lift the lid and remove the object with a cloth.
- ○ Flush the eye with baking soda and cool water and then lie down.

- ○ I don't know.

C. What should you do if someone is bleeding severely and you have no clean cloth to place on the wound?

- ○ Elevate the limb immediately.
- ○ Bandage the wound and get the person to the doctor.
- ● Cover the wound with your hand and apply pressure.
- ○ Flush the wound with water and wait for the bleeding to stop.

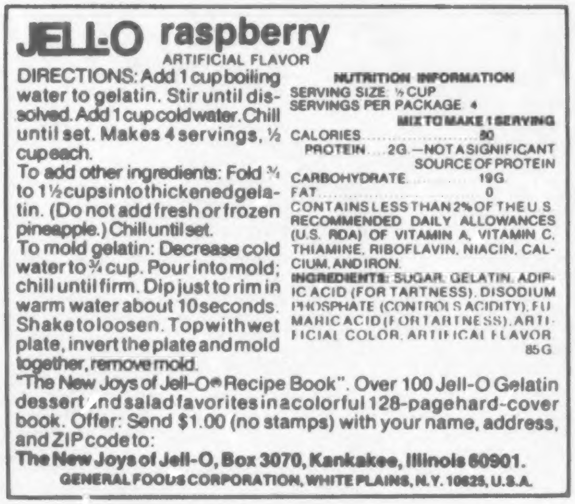
- ○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-283000-B1B-23		
Exercise Type:	Multiple Choice		
Passage Type:	Expository / Functional		
1979-80 Objective:	Comprehends written works		
1979-80 Subobjective:	Comprehends propositional relationships		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	03* A	89.94	93.34
	02* B	77.68	86.19
	03* C	85.20	92.65
1979-80 Package Exercise:		0703	0903
Total Time in Seconds:		0235	0204
Source Information:	"First Aid Hints" adapted from *First Aid Safety Manual #3* by Linda H. Byers and Marilyn Hutchison, M.D. Published for Mine Safety and Health Administration by U.S. Department of Labor.		

H-285000-B1B-1,2

The back of a Jell-O Ⓡ *Brand Gelatin Dessert* package is shown below. Read the information from the package and then answer the questions below and on the next page.



JELL-O raspberry

ARTIFICIAL FLAVOR

DIRECTIONS: Add 1 cup boiling water to gelatin. Stir until dissolved. Add 1 cup cold water. Chill until set. Makes 4 servings, ½ cup each.

To add other ingredients: Fold ¾ to 1½ cups into thickened gelatin. (Do not add fresh or frozen pineapple.) Chill until set.

To mold gelatin: Decrease cold water to ¾ cup. Pour into mold; chill until firm. Dip just to rim in warm water about 10 seconds. Shake to loosen. Top with wet plate, invert the plate and mold together, remove mold.

NUTRITION INFORMATION

SERVING SIZE ½ CUP

SERVINGS PER PACKAGE 4

	MIX TO MAKE 1 SERVING
CALORIES	80
PROTEIN	2G —NOT A SIGNIFICANT SOURCE OF PROTEIN
CARBOHYDRATE	19G
FAT	0

CONTAINS LESS THAN 2% OF THE U.S. RECOMMENDED DAILY ALLOWANCES (U.S. RDA) OF VITAMIN A, VITAMIN C, THIAMINE, RIBOFLAVIN, NIACIN, CALCIUM, AND IRON.

INGREDIENTS: SUGAR, GELATIN, ADIPIC ACID (FOR TARTNESS), DISODIUM PHOSPHATE (CONTROLS ACIDITY), FUMARIC ACID (FOR TARTNESS), ARTIFICIAL COLOR, ARTIFICAL FLAVOR

85G

"The New Joys of Jell-O® Recipe Book". Over 100 Jell-O Gelatin dessert and salad favorites in a colorful 128-page hard-cover book. Offer: Send $1.00 (no stamps) with your name, address, and ZIP code to:

The New Joys of Jell-O, Box 3070, Kankakee, Illinois 60901.

GENERAL FOODS CORPORATION, WHITE PLAINS, N.Y. 10625, U.S.A.

Reproduced courtesy of General Foods Corporation, owner of the registered trademark JELL-O.

A. According to the directions, when should you add cold water to the gelatin?

● After you dissolve the gelatin in the boiling water

○ Before you add one cup of boiling water

○ After you chill the gelatin

○ Before you stir the gelatin

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

B. The package directions say:

> Top with wet plate, *invert* the plate and mold together, remove mold.

What does the word *invert* mean in this sentence from the package?

● Turn upside down
○ Remove
○ Break apart
○ Heat up

○ I don't know.

C. Where should you send $1.00 in order to get the Jell-O® recipe book?

○ Chicago, Illinois
○ New York, New York
● Kankakee, Illinois
○ White Plains, New York

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-285000-B1B-12		
Exercise Type:	Multiple Choice		
Passage Type:	Expository / Functional		
1979-80 Objective:	Comprehends written works		
1979-80 Subobjective:	Parts A,C - Comprehends propositional relationships Part B - Comprehends words and lexical relationships		
NAEP Scoring:	Machine Scored		
Ages		09	13
National Results:	01* A	53.19	85.02
	01* B	25.87	63.58
	03* C	73.00	86.48
1979-80 Package Exercise:		0504	0502
Total Time in Seconds:		0237	0184
Source Information:	"Jello ® Instructions". Reproduced courtesy of General Foods Corporation, owner of the registered trade-mark JELL-O.		

H-303000-B1B-1d,2

Read the article and then answer the questions below and on the next page.

National news

The Snail Darter is a three-inch long fish. There are only a few in the entire world. They were just discovered three years ago. The only place they are known to live is in the Little Tennessee River in Tennessee.

They swim near the spot where a large dam is being built. People have worked on the dam for eleven years. It has cost $116 million. The dam is needed to prevent floods and supply electricity.

Recently, the United States Supreme Court in Washington, D.C., ruled the dam could not be completed because it would kill the Snail Darters. There is a law that protects animals such as the Snail Darter that are in danger of being destroyed. It is called the *Endangered Species Act.*

Some people are happy the dam won't be finished. But others, including some members of Congress, say they will try to change the law. They say the dam is more important than a three-inch long fish.

A. How much did you like reading this article?

1 { ○ I liked it very much.
○ I liked it.
2 ○ I can't decide.
3 { ○ I disliked it.
○ I disliked it very much.

NOTE: This version with 5 foil options was administered only to Age 13; at Age 9, only the 3 middle foil values were administered. For analysis purposes, the 5 options were combined and renumbered as indicated.

PLEASE CONTINUE ON THE NEXT PAGE

H-303000-B1B-1d,2
(Continued)

B. What is a Snail Darter?

○ A snail
○ An insect
● A fish
○ A bird

○ I don't know.

C. According to the article, why is the dam needed?

○ To provide water for the Tennessee farmland
○ To protect endangered species
● To prevent floods and supply electricity
○ To give a place for the Snail Darter to live

○ I don't know.

D. Why did the Supreme Court rule the dam could not be completed?

○ Because the dam cost too much money
● Because the dam would kill the Snail Darters
○ Because the dam was not being built properly
○ Because some members of Congress disliked the dam

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-303000-B1B-12		
Exercise Type:	Multiple Choice		
Passage Type:	Expository / Evaluative		
1979-80 Objective:	Part A - Values reading and literature Parts B,C,D - Comprehends written works		
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,C,D - Comprehends words and lexical relationships		
NAEP Scoring:	Machine Scored		
Ages		09	13
National Results:	00 A	.94	.03
	01* A	75.43	79.16
	02 A	15.03	11.35
	03 A	8.60	9.46
	03* B	79.13	96.23
	03* C	66.30	91.46
	02* D	66.83	91.63
1979-80 Package Exercise:		0707	0706
Total Time in Seconds:		0224	0175
Source Information:	"National News" from "Smile Factory Core News" Minneapolis Star, June 22, 1978. Used by permission of Dorothy Mayer for Children's Communication Exchange.		

H-305000-B1B-3

Read the editorial and then answer the questions below and on the next two pages.

Competition is healthy

Last year the Supreme Court presented doctors, lawyers, dentists, and other professionals with a right that most of them did not want — the right to advertise their services to the public. Since then the professions, especially law and dentistry, have been acrimoniously divided over the question of advertising.

Older lawyers and dentists with established practices have spurned the idea of hawking their services, as though, they say, they were selling another dog food or deodorant. But young men, trying to find a market for their services, have seized the opportunity to go to the public. Established members of the profession accuse them of misleading the public and undermining professional standards.

It is easy to sympathize with someone who has built a practice the hard way and sees it threatened by an interloper who values the hard sell above professional dignity. But the fact remains that most of the professions could benefit from an injection of old-fashioned competition. In a world where fees are never publicized and the quality of work is hard to judge, the public has no way to tell whether it is getting its money's worth.

If established practitioners think the public is being misled by irresponsible advertising, there is always a step they can take. They can advertise themselves, both individually and through professional groups. They can tell the public what they think good practice is and what it should cost. They can describe the services they perform and what qualifications they have.

If some professionals abuse the privilege of advertising, there are plenty of laws on the books to bring them into line. But it is time for established practitioners to realize that the public needs to know more than a little bronze plate on the door can tell it.

A. How much did you like reading this editorial?

1 { ○ I liked it very much.
  ○ I liked it.

2 ○ I can't decide.

3 { ○ I disliked it.
  ○ I disliked it very much.

○ I don't know.

NOTE: For analysis purposes, the 5 options were combined and renumbered as indicated. "I don't know" was combined with "I can't decide" for this exercise.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

B. According to the editorial, what do older established professionals generally think about advertising?

● They think advertising is unprofessional.

○ They think advertising adds unnecessary costs to their services.

○ They think advertising promotes standards of good practice.

○ They think advertising is necessary only for younger professionals.

○ I don't know.

C. According to the editorial, what can older professionals do if they think the public is being misled by advertising?

○ They can request that the Supreme Court reverse its decision.

○ They can wait until the public tires of advertising by professionals.

● They can advertise their own qualifications and services.

○ They can expel from the profession anyone who advertises.

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-305000-B1B-3
(Continued)

D. The editorial says:

> It is easy to sympathize with someone who has built a practice the hard way and sees it threatened by an *interloper* who values the hard sell above professional dignity.

What does the word *interloper* mean in this sentence from the editorial?

○ A person who does not believe in competition

● A person who intrudes upon others

○ A person who misleads the public through advertising

○ A person who is an established member of a profession

○ I don't know.

E. What is the main purpose of the editorial?

○ To explain the new law which allows advertising by professionals

○ To show the problems younger lawyers, dentists, and doctors have getting started

● To encourage people to see the need for advertising professional fees and services

○ To warn people about the dangers of advertising by professionals

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-305000-B1B-3	
Exercise Type:	Multiple Choice	
Passage Type:	Expository / Evaluative	
1979-80 Objective:	Part A - Values reading and literature Parts B,C,D,E - Comprehends written works	
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,E - Comprehends textual relationships Part C - Comprehends propositional relationships Part D - Comprehends words and lexical relationships	
NAEP Scoring:	Machine Scored	
Ages		17
National Results:	00 A	.58
	01* A	48.57
	02 A	21.00
	03 A	29.85
	01* B	67.98
	03* C	70.19
	02* D	55.10
	03* E	30.78
1979-80 Package Exercise:		0708
Total Time in Seconds:		0256
Source Information:	"Competition Is Healthy." Reprinted from the July 24, 1978 issue of BusinessWeek by special permission © 1978 by McGraw-Hill, Inc., New York, NY 10020. All rights reserved.	

Read the advertisement below and then answer the questions on the next page.

Arson fires cost over $1 billion last year. Who pays for this billion dollar bonfire? We *all* do.

When somebody decides to put a match to his business it is tough to prove. When arson for profit can't be proven, the insurance company has no choice but to pay. All of us contribute to these soaring damage claims by paying more for our own property insurance. Because insurance is merely sharing a risk among many.

What can you do about it?

Help to have arson classified as a major crime. One with the same high priority for prosecution as robbery.

Push for uniform state laws on reporting, detection and investigation. Laws that would make arson harder to get away with. (Over 20% of all fires are thought to be arson, yet only 1%-3% of confirmed arson cases result in conviction.)

Work for programs to improve investigation techniques and cooperation among fire fighters, police officers and insurance investigators.

Write to state officials.

Tell insurance commissioners, police and fire department officials that you would like to see some changes made.

Put pressure on local prosecutors and encourage them to get involved.

Let people know you've had enough.

Send for our "Enough is Enough" consumer booklet. It's full of information on the causes and the pro's and con's of some possible cures for high insurance rates. You'll find out how to register your views where they count. And how you can help hold down your own insurance costs.

Or you can just do nothing and figure the problem will go away. Of course, if it doesn't, better keep your checkbook handy.

Enough is Enough

Write The St. Paul for your "Enough is Enough" booklet. Or contact an Independent Agent or broker representing The St. Paul. He's in this with you and wants to help. You'll find him in the Yellow Pages.

St. Paul Fire and Marine Insurance Company, 385 Washington St., Saint Paul, MN 55102.

The St Paul
Property & Liability
Insurance

PLEASE CONTINUE ON THE NEXT PAGE

H-307000-B1B-3

(Continued)

A. The advertisement says:

Arson fires cost over $1 billion last year.

What do the words *Arson fires* mean in this sentence from the advertisement?

○ Fires that cannot be properly investigated
● Fires that are set deliberately
○ Fires that cause great loss or damage
○ Fires that an insurance company will not pay for

○ I don't know.

B. According to the advertisement, how can people reduce the problem of arson?

○ By refusing to pay higher insurance rates
● By helping change laws to make arson a major crime
○ By observing fire safety regulations
○ By learning how to conduct an arson investigation

○ I don't know.

C. What is the main argument used to convince the reader to do something about the problem of arson?

○ Arson is dangerous.
○ Arson is difficult to prove.
○ Arson is rarely reported.
● Arson is costly to everyone.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-307000-B1B-3	
Exercise Type:	Multiple Choice	
Passage Type:	Expository / Functional	
1979-80 Objective:	Comprehends written works	
1979-80 Subobjective:	Part A - Comprehends words and lexical relationships Part B - Comprehends propositional relationships Part C - Comprehends textual relationships	
NAEP Scoring:	Machine Scored	
Ages		17
National Results:	02* A	86.92
	02* B	87.01
	04* C	83.60
1979-80 Package Exercise:		1003
Total Time in Seconds:		0224
Source Information:	"Arson Fires", Sports Illustrated, July 17, 1978. Reprinted courtesy of St. Paul Fire and Marine Insurance Co.	

H-401000-B1B-2,3*

Read the story below and then answer the questions on the next two pages.

Somebody's Son

He sat, washed up on the side of the highway, a slim, sunbeaten driftwood of a youth. He was hunched on his strapped-together suitcase, chin on hands, elbows on knees, staring down the road. Not a car was in sight. Except for him, the dead, still Dakota plains were empty.

Now he was eager to write that letter he had kept putting off. Somehow, writing it would be almost like having company.

He unstrapped his suitcase and fished out a small unopened package of stationery from the pocket on the underside of the lid. Sitting down in the gravel of the roadside, he closed the suitcase and used it as a desk.

Dear Mom,

If Dad will permit, I would like to come home. I know there's little chance he will. I'm not going to kid myself. I remember he said once if I ever ran off I might as well keep on going.

All I can say is that I felt leaving home was something I had to do. Before even considering college, I wanted to find out more about life and about me and the best way for us (life and me) to live with each other. Please tell Dad—and I guess this'll make him sore all over again—I'm still not certain that college is the answer for me. I think I'd like to work for a time and think it over.

You won't be able to reach me by mail, because I'm not sure where I'll be next. But in a few days I hope to be passing by our place. If there's any chance Dad will have me back, please ask him to tie a white cloth to the apple tree in the south pasture—you know the one, the Grimes Golden beside the tracks. I'll be going by on the train. If there's no cloth on the tree I'll just quietly, and without any hard feelings toward Dad—I mean that--keep on going.

Love,
David

PLEASE CONTINUE ON THE NEXT PAGE

H-401000-B1B-2,3*
(Continued)

A. Why did David write the letter?

- ○ To tell his mother that he had decided to go to college
- ● To get his father's approval to return home
- ○ To ask his parents to send him money
- ○ To let his parents know he was leaving home

- ○ I don't know.

B. When does David hope to be riding by his home?

- ● In a few days
- ○ In two weeks
- ○ Next year
- ○ Never

- ○ I don't know.

C. What kind of person does David think his father is?

- ● Stubborn and unbending
- ○ Weak and uncertain
- ○ Easygoing and carefree
- ○ Fair and understanding

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

D. Think about the story again. What kind of person is David? Describe David in a few words on the line below.

E. What was it about the story that led you to describe David the way you did in Question D? Write your answer on the lines below.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-401000-B1B-23 *

Exercise Type: Parts A,B,C - Multiple Choice
Parts D,E - Open Ended

Passage Type: Literary / Other Prose

1979-80 Objective: Parts A,B,C - Comprehends written works
Part D,E - Responds to written works in interpretive and evaluative ways

1979-80 Subobjective: Parts A,B - Comprehends words and lexical relationships
Part C - Comprehends textual relationships
Part D,E - Extends understanding of written works through interpretation

NAEP Scoring: Parts A,B,C - Machine Scored
Parts D,E - Hand Scored

Ages			13	17
National Results:	02*	A	91.16	96.62
	01*	B	94.73	97.53
	01*	C	61.69	78.71
	00	D	5.25	2.30
	01	D	21.65	13.64
	03	D	45.58	42.43
	05*	D	26.99	41.40
	07	D	.04	.09
	08	D	.02	.00
	09	D	.47	.15
	01	EC	72.57	83.77
	01	EF	.02	.13
	01	ESR	3.78	5.99
	00	EN	5.25	2.30
	01	EN	45.67	42.43
	02	EN	21.27	30.15
	03	EN	5.31	9.86
	04	EN	.44	1.17
	05	EN	.00	.22
	08	EN	22.07	13.87
1979-80 Package Exercise:			1003	1006
Total Time in Seconds:			0350	0319

* The range of response percentage values listed for the open-ended portion of this exercise represent both acceptable responses, which are marked with an asterisk (*), and unacceptable responses (all others). In addition, the score points marked with the second alphabetic codes (C,F,SR or N) refer back to the second and third categorizations on the scoring guide. C=content, F=form, SR=subjective reaction, and N=number of pieces of evidence. For convenience, score points 1 and 2 have been combined into 1, and score points 4 and 5 have been combined into 5*. For exercises without a score point 1 on the scoring guide, the percentage value for score point 1 on the documentation page consists of responses from score point 2 only.

SCORING GUIDE--RESPONDING TO LITERATURE
EXPLAINING RESPONSES TO LITERATURE

Inferencing--Character
"Somebody's Son"
H-401000-B1B-2,3
Age 13, Package 10, Exercise 3
Age 17, Package 10, Exercise 6

General Scoring Rationale: Since the responding to literature objective was formulated to address "deliberate, conscious kinds of interpretation," a successful response not only should identify a character trait appropriate to David but also should explain the given interpretation by relating it to the text. Evidence can be given by citing specific events in the text or special aspects of the construction of the text.

NOTE: Rating should, in general, be done by taking the entire student response into consideration without regard to what is actually written in the space provided for the first part and for the second part of the response. If reasons (substantial) are given in the first part they are valid. The same is true for character traits identified in the second part. Caution should, however, be used, as this often leads to a tendency to rewrite the responses. Categorizations should reflect, as closely as possible, what respondents actually wrote.

Scoring Guide Categories:

I. First Categorization--Identification and substantiation of character traits. This takes into account both open-ended parts.

1 = Unable to identify character traits. Respondents do not do the task. They refer to the text, but do not answer even the first question.

A. Only an opinion about the action of the character is offered, such as: "David shouldn't have left home."

B. Some material is quoted from the text with no clear identification of character (including quoting title).

C. The identification and substantiation of character seem unrelated to the text.

D. An observation about the story is made, for example: "The title is misleading."

2 = Character trait identified without substantiation. Respondents name something but cannot go on. They identify a character trait(s) but do not substantiate the choice(s) with evidence from the text. Responses tend to provide: 1) circular evidence, 2) a copy or close paraphrase of the text, 3) vague reasons, or 4) only a subjective reaction as substantiation.

3 = Character trait identified and substantiated with minimal evidence. Respondents identify a character trait(s) and substantiate their choice(s) with only one reason or piece of evidence related to the text.

A. Reason can be directly related to the text, for example: "Nice, he wants to come home."

B. Reason can be inferred from the text.

C. Reason can be inaccurate, if it is related to the text, for example: "Smart, since he finally decided to go to college."

D. Reason can be based on personal experience that is related to the text.

E. Reason can be unusual, such as: "Sunburned from sitting out on the road," or "Lost, out in the road with no one around for miles."

F. Reason can refer to (but not retell) specific places in the text, for example: "The letter" is not specific enough. Also, referring to the place where specific adjectives were quoted from is merely a circular reason.

4 = Character trait identified and substantiated. Respondents identify character trait(s) and substantiate their choice(s) with at least two reasons or pieces of evidence related to the

text. However, the evidence may be presented in an ambiguous fashion or be of the types described in 3C-3F. Reasons must be distinct--not instances of the same reason such as: "It had sad parts not any happy parts." This is a restatement of the same reason. Other instances of single reasons are when it takes two bits of information to make a single point, for example: (wanted to think things over) "He said he wanted to come home, but he didn't think he was ready for college."

5 = Character trait identified and substantiated in a coherent fashion. Respondents identify character trait(s) and substantiate their choice(s) with at least two reasons or pieces of evidence clearly related to the text--directly related or can be readily inferred. The reasons are presented logically and coherently.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off task.

9 = "I don't know."

II. Second Categorization--The source of the evidence. Code presence or absence for each of the following:

1 = Content. The evidence is based on the content of the text.

2 = Form. The evidence is based on the language, style or construction of the text.

3 = Subjective reactions. These are responses that judge the worth of all or part of the text, such as: "It was interesting" or "It was monotonous." Personal opinions about the actions of the characters are stated, such as: "David should not have run away" or references to the moral of the story or general philosophical statements are made.

NOTE: Content and form can be present only if primary categorization is a "3" through "5"; subjective reactions can be present in papers categorized "2" through "5."

III. Third Categorization--A count of the number of reasons or pieces of evidence. Categorization for the count of details is as follows: (1), (2), (3), (4), (5), (6), (7 or more). NOTE: This count only applies to papers with primary categorization of "3" through "5"; subjective reactions should not be counted as reasons or evidence.

H-402000-B1B-2,3*

Read the story below. Then write down your thoughts and feelings about the story on the lines provided on the next two pages. We are interested in what you have to say, not your spelling and punctuation. You will have 9 minutes to read the story and write your response.

Somebody's Son

He sat, washed up on the side of the highway, a slim, sunbeaten driftwood of a youth. He was hunched on his strapped-together suitcase, chin on hands, elbows on knees, staring down the road. Not a car was in sight. Except for him, the dead, still Dakota plains were empty.

Now he was eager to write that letter he had kept putting off. Somehow, writing it would be almost like having company.

He unstrapped his suitcase and fished out a small unopened package of stationery from the pocket on the underside of the lid. Sitting down in the gravel of the roadside, he closed the suitcase and used it as a desk.

Dear Mom,

If Dad will permit, I would like to come home. I know there's little chance he will. I'm not going to kid myself. I remember he said once if I ever ran off I might as well keep on going.

All I can say is that I felt leaving home was something I had to do. Before even considering college, I wanted to find out more about life and about me and the best way for us (life and me) to live with each other. Please tell Dad—and I guess this'll make him sore all over again—I'm still not certain that college is the answer for me. I think I'd like to work for a time and think it over.

You won't be able to reach me by mail, because I'm not sure where I'll be next. But in a few days I hope to be passing by our place. If there's any chance Dad will have me back, please ask him to tie a white cloth to the apple tree in the south pasture—you know the one, the Grimes Golden beside the tracks. I'll be going by on the train. If there's no cloth on the tree I'll just quietly, and without any hard feelings toward Dad—I mean that—keep on going.

Love,
David

PLEASE CONTINUE ON THE NEXT PAGE

H-402000-B1B-2,3*

(Continued)

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

H-402000-B1B-2,3*

(Continued)

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-402000-B1B-23 *

Exercise Type: Open Ended

Passage Type: Literary / Other Prose

1979-80 Objective: Responds to written works in interpretive and evaluative ways

1979-80 Subobjective: Applies personal experience or knowledge of other works or fields of study to written works

NAEP Scoring: Hand Scored

Ages			13	17
National Results:	01	R	97.33	98.56
	00	P	1.67	.73
	01	P	3.89	1.11
	02	P	56.79	67.16
	03	P	3.47	1.16
	04	P	16.77	18.74
	05	P	5.10	3.06
	06	P	.19	.29
	07	P	.92	.67
	08	P	.29	.06
	09	P	9.92	6.04
	88	P	.99	.70
	10	P	.00	.06
	11	P	.00	.09
	12	P	.00	.13
	01	EG	5.05	1.58
	01	PR	73.98	81.98
	01	EM	21.02	17.61
	01	RT	42.43	48.60
	01	IN	29.10	23.43
	01	GN	1.23	1.28
	01	AN	4.68	4.42
	01	OW	4.10	1.82
	01	EV	22.70	19.20
	01	X	.00	.48
	01	Y	.00	.54
	01	Z	.00	4.84
1979-80 Package Exercise:			0904	0904
Total Time in Seconds:			0558	0557

* The range of response codes for this exercise is quite broad, and the letter codes on this page tend to refer back to the corresponding codes on the scoring guide. Exceptions are the "R" code, which represents the total percentage of responses judged to be ratable, and the values associated with the "P" code, which indicate the frequency with which each of the numerous response categories was selected as being predominant.

SCORING GUIDE--RESPONDING TO LITERATURE

General Responding
"Somebody's Son"
H-402000-B1B-2,3
Age 13, Package 9, Exercise 4

General Scoring Rationale: There are several major ways to deepen understanding of a written work. Respondents can use awareness of emotional impact, personal experience and knowledge of other works to interpret, provide meaning, evaluate and analyze the text. A content analysis of the responses not only provides information about which internal resources respondents tend to draw upon to help their understanding of written works, but also the cognitive skills they choose to demonstrate when given an opportunity to respond freely. It is expected that the results may be highly text dependent. Also, the better responses should move beyond plot summary and retelling to provide meaning, evaluation and particularly analysis.

Scoring Guide Categories:

Descriptive information: Code each type as present or absent. Code one type as predominant.

EG = Egocentric. Responses are not text based, but are text relevant. Respondent writes a letter or story of his own or writes another story (or excerpts) that he has memorized. Other types of statements categorized here are: "I never read stories"; "I'm not good with stories"; or "I'm sorry to run out on you, I don't want to go to college, either."

PR = Personal. Respondent identifies with characters, makes judgments about actions of characters or gives advice, for example: "I might have done the same thing," "David shouldn't have left home," "His father should take him back," "Hopefully his father will tie the cloth on the tree," or statements, such as: "I like stories like that" or "This is not my kind of story."

EM = Emotional. Respondent attributes emotions to the text or makes a direct statement of emotion, for example: "The story was sad," "It's touching," "It had a funny feeling," "It was very dramatic," or "I felt sorry for the boy."

RT = Retelling. Respondent summarizes or paraphrases the story (or parts of it) using specific words from the story. Respondent gives a synopsis, overview or brief description of the story or part(s) of it. (Disregard inaccuracies.)

IN = Inferencing. Respondent goes beyond the text and provides motivations for characters, for example: "David learned a lesson," "David's parents needed him to help pay the bills," or "David feels that his father doesn't love him."

GN = Generalization. Respondent attributes meanings to the story, for example: "Go out and try new things," "It shows that people have feelings that can be hurt and people are the ones that hurt each other," or "Everyone knows you can't run away from your problems."

AN = Analysis. Respondent discusses the language and/or structure of the story, for example: "It could have more details and not so many long words," "I didn't see any misspelled words," "It wasn't long enough," or "The author uses imaginative language."

OW = Other works. Respondent classifies the work as to genre or type and compares the story to other works or art forms, such as: "It's not like a story I've seen before," or "I think it's a good soap opera."

EV = Evaluation. Respondent judges the worth of the work, for example: "It was stupid," "I don't like it," "I didn't understand it," "It doesn't make sense," "It is nicely written," "It was not exciting or sad," "It has no meaning," or "It is imaginative."

NOTE: In addition to the papers which were considered rateable (1 = rateable) and which were analyzed using the categories described above, some papers were not considered rateable, and these were placed in one of the following classifications:

0 = No response.

2 = Nonrateable. Copies or circular.

7 = Illegible, illiterate.

8 = Totally off task.

9 = "I don't know."

SCORING GUIDE--RESPONDING TO LITERATURE

General Responding
"Somebody's Son"
H-402000-B1B-2,3
Age 17, Package 9, Exercise 4

General Scoring Rationale: There are several major ways to deepen understanding of a written work. Respondents can use awareness of emotional impact, personal experience and knowledge of other works to interpret, provide meaning, evaluate and analyze the text. A content analysis of the responses not only provides information about which internal resources respondents tend to draw upon to help their understanding of written works, but also the cognitive skills they choose to demonstrate when given an opportunity to respond freely. It is expected that the results may be highly text dependent. Also, the better responses should move beyond plot summary and retelling to provide meaning, evaluation and particularly analysis.

Scoring Guide Categories:

Descriptive information: Code each type as present or absent. Code one type as predominant.

EG = Egocentric. Responses are not text based, but are text relevant. Respondent writes a letter or story of his own or writes another story (or excerpts) that he has memorized. Other types of statements categorized here are: "I never read stories"; "I'm not good with stories"; or "I'm sorry to run out on you, I don't want to go to college either."

PR = Personal--analytic. Respondent gives personal reactions to content in an analytic sense--identification with characters, judgments about actions of characters and advice giving, observations about the way society should/does work. Respondent states, for example: "I might have done the same thing," "David shouldn't have left home," or "Hopefully his father will tie the cloth on the tree."

X = Personal--global. Respondent gives personal reactions to genre and content in a global sense. Examples would be statements of the following types: "I like stories about nature," "I wish I could write stories like this," or "This is not my kind of story."

EM = Emotional. Respondent attributes emotions or feelings of mood to the text or makes a direct statement of emotion. Examples would include: "The story was sad," "It's touching," "It had a funny feeling," "It was very dramatic," or "I felt sorry for the boy."

RT = Retelling. Respondent summarizes or retells the story (or parts of it). This can include statements referencing specific words or lines. (Disregard inaccuracies.)

IN = Inferencing. Respondent goes beyond the text and provides motivations for characters or develops action. It includes text-based hypotheses of what did happen or predictions about what will happen. For example: "David learned a lesson," "David's parents needed him to pay the bills," or "David feels that his father doesn't love him."

GN = Generalization. Respondent derives general meanings from the story, such as: "Go out and try new things," "It shows that people have feelings that can be hurt and people are the ones that hurt each other," or "Everyone knows you can't run away from your problems."

AN = Analysis--superficial. Respondent mentions superficial characteristics of the text. This includes concerns about format, for example: "It could have more details and not so many long words," "I didn't see any misspelled words," "It wasn't long enough," or "The author uses imaginative language."

Y = Analysis--elaborated. Respondent gives an elaborate or substantive discussion of any one of the following special features or literary devices: plot, characters, setting, images, sounds, etc. Included here are discussions of plot veracity and meaningfulness.

OW = Other works--general. Respondent classifies the work as to genre or type and compares the story to other types of works or art forms in general, for example: "It's not like a story I've seen before," "I think it's a good soap opera," or "It is like a myth."

Z = Other works--specific. Respondent compares the story to a specific work which is mentioned by title, such as: "The last paragraph reminds me of an old song, 'Tie a Yellow Ribbon 'Round the Old Oak Tree.'"

EV = Evaluation. Respondent judges the worth of the work. This also includes such statements as: "It was stupid," "I didn't like it," "It doesn't make sense," "It is nicely written," "It was not exciting or sad," "It has no meaning," or "It is imaginative."

NOTE: In addition to the papers which were considered rateable (1 = rateable) and which were analyzed using the categories described above, some papers were not considered rateable and these were placed in the following classifications:

0 = No response.

2 = Nonrateable. Copies or circular.

7 = Illegible, illiterate.

8 = Totally off task.

9 = "I don't know."

H-406000-B1B-2,3

Read the story which begins below and then answer the questions on the four pages following it.

A Story of a Good Dog

A man I used to know very well told me this story. He was a very truthful kind of man, but he used to elaborate things more than a bit, and perhaps he elaborated a bit on this.

Everybody, said he, has a best cat or dog that remains in the mind when other very dear memories have faded, and one says with complete assurance: "That was the best dog." There were Tommy and Guzzle and Spot, and they were all such good dogs that it is hard to believe there could be any better, but my best dog had not got a name at all; he answered to a very low whistle. He never barked; he never made any noise of any kind, except that, now and again, he gave a kind of whispered gargle away down in his innards—you could hardly hear it—and that showed the top of his delight. Poor old fellow, he hadn't much to be delighted about: he was just delighted to be delighted.

This is how we met. It was evening, and I was going up a street and down a street. I was looking for something. Among other things I was looking for a job, but this time I was looking for something else—and suddenly I saw it. It was in a dog's mouth: it was nearly half a loaf of bread, and the dog was slinking up an alley with it. He was a large terrier kind of dog, and I began stalking him for my share of whatever he had. I stalked him to the end of the alley, and he whispered a few very low grunts at me. "Drop it," said I, and he dropped it.

He sat down a few steps away, and he looked at the bread, and he looked at me, and then he scratched himself, and then he looked at the bread again. I broke the half-loaf into fairly even pieces, and I handed him the larger half. He looked at me, and he looked at the bread, and I could see that he was trying to work out where the catch was. Then he scratched himself with some fury, and when I began to eat, he began to eat. He would stop every now and then to take a good look at me, and then he made that curious whispered gargle of delight away down in his innards, and then he started again on the bread.

How good that bread was! I remember thinking that cake was not half as delicious as bread, and that this bread was the best that ever was baked; I could have eaten a hundred loaves of it, and then I could have eaten the dog.

It was evening and darkish, so I hunched myself up for sleep just where I was, and the dog, very cautiously, came to me, and at last tightened himself up against me, and he gargled a little and scratched himself nearly all night. I didn't care about anything. I had a friend; and he cared less, for he had a friend too.

In the morning I saw what all the scratching was about. He was covered from head to foot with mange. He was almost a solid mass of scabs. One of his eyes was blind. He was about three years younger than I was—that is, he was rather old, and he looked at me out of his one goodish eye with the kindly adoration that a good dog reserves for its best pup. He knew that I was an incompetent person, and he was very glad of that, for he had made up his mind that he would feed me by day and keep me warm by night.

It was winterish, and rainish, and darkish, and we wandered together up a place and down a place, and we kept

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

carefully out of everybody's way. I didn't want people because they wouldn't give me a job, and he didn't want people because they heaved rocks at him.

For more than two months, whatever I ate he brought me. He was marvelously skillful. He knew where bits of bread grew. Sometimes there wasn't any, but most days there was a bit. I should have been very hungry, but in those days my mind moved around at about a mile a minute and it hated stomachs.

One morning my good dog set out hunting as usual. Then, having gone but a few steps, he stopped. He came back and pushed his head against me. Then he moved away again, and stopped again. And then, suddenly, he lifted his head to the sky and howled—the first sound I had ever heard him make! He howled and howled as though he were trying to howl himself dead. My heart nearly burst with terror. I ran to him and took his head into my arms, whispering love words to him, and as I looked into his face I saw what was wrong.

His other eye was gone. He was quite blind. He couldn't go hunting. He wasn't howling about himself; he was howling because he couldn't nose out something for me to eat. He cared no more about himself than I, at that moment, cared about me. He wanted to howl himself dead, but my arms coaxed him, and in a little while he stood silent and shivering.

I picked him up—he was not a light dog—and I walked and walked and walked. There were fields on one side, with a dull sky over them, over us: the world was a box, and we were two rats in a trap. I came to a small place, and saw a druggist's shop in it; the door was open. I put the dog down behind the door and walked in. There was a man—perhaps ten years older than I—behind the counter, and I said to him, "Please, will you kill my dog for me, without hurting him?"

He was a hard-faced, tough man, and he looked me up and down with eyes that were like bullets.

"What will you pay me with?" said he.

"I have no money," I answered.

"I've no painless poison," said he.

I looked at the rows of bottles on the counter and on the walls, and my next words were inspired; they were even crafty.

"You are a very wise man," I said. "There is nothing of this kind that *you* couldn't do."

His eyes became eyes again.

"What's wrong with the dog?" said he.

"He is old and blind and dying of the mange."

"Where is the creature?"

I pointed and he went to look.

"Good God Almighty," said he, as he stared at the crouching dog. "Take that thing away."

I followed him into the shop.

"Listen," said I, "that is the best dog in the world. He has fed me for over two months."

"You ate out of that thing's mouth?" said he.

"Yes," I answered. "He went blind this morning, and he is dying of horror because he can't feed me."

The man looked at me as if I were crazy.

"You know how to do everything," I said. "Do this for the best dog in the world."

He turned briskly, took up a pile of papers, and placed them on the floor. "Stretch him on that," he ordered. I picked my dog up—he was all one jelly of trembling terror.

The man went behind his counter, and in about five minutes he came back again, carrying a bowl.

"Good God!" said he, as he looked at the dog, and then his face went gentle. "There is warm milk and bread and

PLEASE CONTINUE ON THE NEXT PAGE

sugar—dogs love sugar," he added, "and there is just enough of something else that will end his troubles in no time."

I put the bowl to my dog's nose. He smelled and smelled again, and then, with an astonishing joy, he began to lap and eat while I petted him. He was tasting a kind of food that perhaps he hadn't tasted for six or seven years. Not since his master of long ago had thrown him out, and flung rocks at him till he left.

"Take him down to the fields," said the man. "He'll be gone in less than half an hour."

So I sat among the bushes with him, and he began doing and undoing things; he began to go asleep and he began to waken up, and he began to gargle joyfully, and then he began to forget these things, and all things.

He forgot blindness and age and fear. He forgot hunger, he forgot me, he forgot to scratch himself, he forgot life itself. He stretched himself a little, luxuriously, and then a small shiver ran all over him, and he was gone.

I pushed him deeply into the bushes, and walked away, pretty lonely again, but I think you will agree that when I say he was my best dog, I am not making any mistake in that very important matter.

Shortly after that I got a job—said the man who told me this story.

A. How was the death of the dog described?

○ As violent and fearful

○ As painful and lonely

● As painless and peaceful

○ As elaborate and ceremonious

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-406000-B1B-2,3
(Continued)

B. In their writing, authors sometimes make use of similes—direct comparisons of two unlike things. The following is an example of a simile:

The girl ran as fast as a deer.

Which one of the following lines from the story is also an example of a simile?

● . . . he looked me up and down with eyes that were like bullets.
○ . . . and then I could have eaten the dog.
○ It was winterish, and rainish, and darkish . . .
○ . . . he was trying to work out where the catch was.
○ I don't know.

C. What kind of person was the man who lived with the dog?

○ Content and satisfied
○ Lazy and shiftless
○ Unfeeling and selfish
● Caring and sensitive
○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-406000-B1B-2,3
(Continued)

D. How did the man feel after his dog went blind?

This exercise part was not included in analysis because no single correct answer was identifiable.

○ Isolated and desperate

○ Ashamed and guilty

○ Calm and collected

○ Angry and hateful

○ I don't know.

E. In their writing, authors sometimes make use of hyperbole—language characterized by excessive exaggeration. The following is an example of hyperbole:

The boy was so tall his head touched the clouds.

Which one of the following lines from the story is also an example of hyperbole?

○ Then he scratched himself with some fury, and when I began to eat, he began to eat.

○ . . . then he made that curious whispered gargle of delight away down in his innards, and then he started again on the bread.

○ How good that bread was! I remember thinking that cake was not half as delicious as bread . . .

● . . . this bread was the best that ever was baked; I could have eaten a hundred loaves of it . . .

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

F. What emotions and feelings did you have when you read this story? Describe your feelings in a few words on the line below.

G. What was it about the story that made you feel the way you did? Write your answer on the lines below.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-406000-B1B-23 *

Exercise Type: Parts A,B,C,E - Multiple Choice
Parts F,G - Open Ended

Passage Type: Literary / Other Prose

1979-80 Objective: Parts A,C - Comprehends written works
Parts B,E,F,G - Responds to written works in interpretive and evaluative ways

1979-80 Subobjective: Parts A,C - Comprehends textual relationships
Parts B,E - Analyzes written works
Part F,G - Demonstrates awareness of emotional impact of written works

NAEP Scoring: Parts A,B,C,E - Machine Scored
Parts F,G - Hand Scored

Ages		13	17
National Results:	03* A	71.10	84.87
	01* B	65.35	82.52
	04* C	65.02	73.23
	04* E	64.43	78.95
	00 F	10.85	7.16
	01 F	10.44	11.65
	03 F	16.54	22.94
	05* F	61.82	57.72
	07 F	.08	.03
	08 F	.05	.00
	09 F	.22	.51
	01 GC	75.70	76.13
	01 GF	.62	1.06
	01 GSR	9.03	12.39
	00 GN	10.85	7.16
	01 GN	16.54	22.94
	02 GN	23.70	30.03
	03 GN	18.34	15.46
	04 GN	11.30	7.77
	05 GN	5.09	3.20
	06 GN	2.23	.86
	07 GN	1.15	.40
	08 GN	10.78	12.19
1979-80 Package Exercise:		1306	1310
Total Time in Seconds:		0941	0810

Source Information: "A Story of a Good Dog" as reprinted in SEA GREEN HORSE edited by Barbara Howes and Gregory Smith was originally published in JAMES, SEUMAS AND JACQUES, UNPUBLISHED WRITINGS OF JAMES STEPHENS, edited by Lloyd Frankenberg. Copyright © 1964 by Macmillan Publishing Co., Inc. Copyright © 1962, 1964 by Iris Clare Wise. Reprinted by permission of Macmillan Publishing Co., Inc.

* The range of response percentage values listed for the open-ended portion of this exercise represent both acceptable responses, which are marked with an asterisk (*), and unacceptable responses (all others). In addition, the score points marked with the second alphabetic codes (C,F,SR or N) refer back to the second and third categorizations on the scoring guide. C=content, F=form, SR=subjective reaction, and N=number of pieces of evidence. For convenience, score points 1 and 2 have been combined into 1, and score points 4 and 5 have been combined into 5*. For exercises without a score point 1 on the scoring guide, the percentage value for score point 1 on the documentation page consists of responses from score point 2 only.

SCORING GUIDE--RESPONDING TO LITERATURE
EXPLAINING RESPONSES TO LITERATURE

Emotional Responses
"Good Dog"
H-406000-B1B-2,3
Age 13, Package 13, Exercise 6
Age 17, Package 13, Exercise 10

General Scoring Rationale: The responding to literature objective was formulated to address "deliberate, conscious kinds of interpretation." It was hoped that respondents would not only be aware of their feelings, but be confident about expressing them. Thus, a successful response would both identify an emotion and articulate the characters, events and ideas from the text that contributed to that emotion. Evidence can also be provided from personal experience, other works or special aspects of the construction of the text.

NOTE: Rating should, in general, be done by taking the entire student response into consideration without regard to what is actually written in the space provided for the first part and for the second part of the response. If reasons (substantial) are given in the first part they are valid. The same is true for emotions or feelings identified in the second part. Caution should, however, be used, as this often leads to a tendency to rewrite the responses. Categorizations should reflect, as closely as possible, what respondents actually wrote.

Scoring Guide Categories:

I. First Categorization--Identification and substantiation of personal emotions and feelings. This takes into account both open-ended parts.

1 = Unable to identify emotion or feeling. Respondents do not do the task. They refer to the text, but do not answer even the first question. Examples are:

A. Some material is quoted from the text with no clear identification of the respondent's feeling or emotion.

B. An emotion expressed by a character is identified rather than the respondent's own feeling, for example: "The man was sad."

C. An observation about the story is made, such as: "The title is misleading."

2 = Emotion or feeling identified without substantiation. Respondents name something but cannot go on. They identify emotions and feelings but do not substantiate choice with evidence from the text. Respondents tend to provide: 1) circular evidence such as: "It's sad because it's sad"; 2) a copy or close paraphrase of the text; 3) vague reasons like "The way it sounds," "The way the author wrote it," "The words used," "The way it is made"; or 4) only a subjective reaction as substantiation.

3 = Emotion or feeling identified and substantiated with minimal evidence. Respondents identify an emotion(s) or feeling(s) and substantiate their choice(s) with only one reason or piece of evidence related to the text.

A. Reason can be directly related to the text, for example: "It was sad because the dog died."

B. Reason can be inferred from the text, such as: "Sad because the dog was his only friend."

C. Reason can be inaccurate, if it is related to the text.

D. Reason can be based on personal experiences or opinions that are related to the text.

E. Reason can refer to (but not retell) specific places in the text, such as: "Because of what it says in the last paragraph."

NOTE: "Sorry for the dog" is identification of feeling/emotion. "Sorry the dog died" is identification and minimal substantiation.

4 = Emotion or feeling identified and substantiated. Respondents identify emotion(s) or feeling(s) and substantiate their choice(s)

with at least two reasons or pieces of evidence related to the text. However, the evidence may be presented in an ambiguous fashion or be of the types described in 3C-3E. Reasons must be distinct--not instances of the same reasons as in "(Sad) because the dog was starving and hungry."

5 = Emotion or feeling identified and substantiated in a coherent fashion. Respondents identify emotion(s) or feeling(s) and substantiate their choice(s) with at least two reasons or pieces of evidence clearly related to the text--directly related or can be readily inferred. The reasons are presented logically and coherently.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off-task.

9 = "I don't know."

II. Second Categorization--The source of the evidence. Code presence or absence for each of the following:

1 = Content. The evidence is based on the content of the text, such as: "The way the dog was moping."

2 = Form. The evidence is based on the language, style or construction of the text.

3 = Subjective reactions. These are responses that judge the worth of all or part of the text, for example: "I don't like dog stories," "I hate to see a dog dead," "It was interesting," or "It was monotonous." Personal opinions about the actions of the characters or personal experiences may be stated, such as: "I had a dog that died" or references to the moral of the story or general philosophical statements may be made, such as: "Accept the death of your dog," or "Death is a mystery."

NOTE: Content and form can be present *only* if primary categorization is a "3" through "5"; subjective reactions can be present in papers categorized "2" through "5."

III. *Third Categorization*--A count of the number of reasons or pieces of evidence. Categorization for the count of details is as follows: (1), (2), (3), (4), (5), (6), (7 or more). NOTE: This count *only* applies to papers with primary categorization of "3" through "5"; subjective reactions should not be counted as reasons or evidence.

H-407000-B1B-1d,2

Read the story below and then answer the questions on the next two pages.

The Star-Money

There was once upon a time a little girl whose father and mother were dead, and she was so poor that she no longer had a room to live in, or bed to sleep in, and at last she had nothing else but the clothes she was wearing and a little bit of bread in her hand which some charitable soul had given her. She was good and pious, however. And as she was thus forsaken by all the world, she went forth into the open country, trusting in the good God.

Then a poor man met her, who said: "Ah, give me something to eat, I am so hungry!" She handed him the whole of her piece of bread, and said: "May God bless you," and went onwards. Then came a child who moaned and said: "My head is so cold, give me something to cover it with." So she took off her hood and gave it to him; and when she had walked a little farther, she met another child who had no jacket and was frozen with cold. Then she gave it her own; and a little farther on one begged for a frock, and she gave away that also.

At length she got into a forest and it had already become dark, and there came yet another child, and asked for a shirt, and the good little girl thought to herself: "It is a dark night and no one sees you, you can very well give your shirt away," and took it off, and gave away that also. And as she so stood, and had not one single thing left, suddenly some stars from heaven fell down, and they were nothing else but hard smooth pieces of money, and although she had just given her shirt away, she had a new one which was of the very finest linen. Then she put the money into it, and was rich all the days of her life.

PLEASE CONTINUE ON THE NEXT PAGE

H-407000-B1B-1d,2
(Continued)

A. How much did you like reading this story?

1 ○ I liked it very much.
○ I liked it.
2 ○ I can't decide.
3 ○ I disliked it.
○ I disliked it very much.

NOTE: This version with 5 foil options was administered only to Age 13; at Age 9, only the 3 middle foil values were administered. For analysis purposes, the 5 options were combined and renumbered as indicated.

B. Why did the girl give her clothes away?

○ Because she didn't know any better
○ Because she expected to be rewarded
● Because she met people who needed them
○ Because she wanted everyone to like her

○ I don't know.

C. What kind of person was the girl in the story?

○ Silly and dumb
● Kind and generous
○ Lazy and foolish
○ Clever and wise

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-407000-B1B-1d,2
(Continued)

D. What lesson does the story teach?

○ Money makes people greedy.
● Good deeds are rewarded.
○ Life is hard and cruel.
○ People are never satisfied.

○ I don't know.

E. The story says:

> And as she was thus *forsaken* by all the world, she went forth into the open country, trusting in the good God.

What does the word *forsaken* mean in this sentence from the story?

● Abandoned
○ Robbed
○ Forgiven
○ Rewarded

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-407000-B1B-12

Exercise Type: Multiple Choice

Passage Type: Literary / Tales

1979-80 Objective: Part A - Values reading and literature
Parts B,C,D,E - Comprehends written works

1979-80 Subobjective: Part A - Values the benefits of reading for the individual
Parts B,C,D - Comprehends textual relationships
Part E - Comprehends words and lexical relationships

NAEP Scoring: Machine Scored

Ages			09	13
National Results:	00	A	.31	.26
	01*	A	88.37	82.77
	02	A	7.87	11.15
	03	A	3.44	5.82
	03*	B	80.72	90.48
	02*	C	77.84	93.71
	02*	D	69.09	87.82
	01*	E	26.33	61.96
1979-80 Package Exercise:			0505	0501
Total Time in Seconds:			0373	0285

Source Information: "Star Money" from THE COMPLETE GRIMM'S FAIRY TALES, by Jacob Ludwig Karl Grimm and Wilhelm Karl Grimm, translated by Margaret Hunt and James Stern. Copyright 1944 by Pantheon Books, Inc. and renewed 1972 by Random House, Inc. Reprinted by permission of Pantheon Books, a Division of Random House, Inc.

Read the story below and then answer the questions on the next two pages.

Too Heavy

Once the Mullah rode his little donkey to the vegetable bazaar. His own garden did not grow every kind of vegetable that Fatima wanted for her stew. The market was colorful with its piles of purple eggplants, green cabbages, and yellow melons. It was fun bargaining with the farmers who were his good friends. Before he knew it, the Mullah had bought more than Fatima had ordered. The vegetables stretched the bag he had brought. He loaded the heavy beets and melons in the bottom, the medium-weight eggplant and cabbage in the middle, and the tender herbs on top. He stooped under the weight of the bag as he dragged it toward his sleepy donkey. For a minute he stood beside the donkey, looking at her and thinking.

She braced her small feet, expecting him to load the saddlebags as usual. Instead he whispered into her long twitching ears, "How tiny you are!" Then he climbed on the donkey's back, holding the bag of vegetables out at arm's length. He sat, as he often did, facing backward to be polite to the friends he was leaving behind in the bazaar. He clucked to the donkey and started jogging through the village streets toward home. His legs swung loosely at the donkey's side. He held the vegetables stiffly at arm's length, first with one hand, then with the other, and then with both. He rode so awkwardly that women peered at him from behind their chuddars and boys laughed heartily.

His pupil Shoja the baker's son stared at him. "Why are you carrying your bag that way?" he asked. "Why don't you put your vegetables in the donkey's saddlebags where they belong?"

"Oh no!" the Mullah hurried to reply. "These vegetables are heavy and my donkey is small. It would be too much of a load for the donkey to carry the bag and me too. So I carry the vegetables, and the donkey carries me."

Shoja stood scratching his head, trying to understand, while the Mullah rode on toward home, holding his bag of vegetables out at arm's length, and feeling very happy that he could save his donkey the extra burden.

PLEASE CONTINUE ON THE NEXT PAGE

H-410000-B1B-2,3
(Continued)

A. How much did you like reading this story?

1 { ○ I liked it very much.
○ I liked it. }

NOTE: For analysis purposes, the 5 options were combined and renumbered as indicated.

2 ○ I can't decide.

3 { ○ I disliked it.
○ I disliked it very much. }

B. Why did the Mullah buy more food than Fatima ordered?

- ● Because he was carried away by the bargaining and the colorful food
- ○ Because he wanted to see how much his donkey could carry
- ○ Because he needed to stock up for times of hunger
- ○ Because he was buying food for his whole village

- ○ I don't know.

C. What is the tone of the story?

- ○ Serious and frightening
- ● Light and humorous
- ○ Straightforward and factual
- ○ Sentimental and emotional

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-410000-B1B-2,3
(Continued)

D. What kind of person is the Mullah?

○ Wise and careful
● Kind and foolish
○ Cruel and boastful
○ Clever and awkward

○ I don't know.

E. Why did the Mullah hold the bag of vegetables out at arm's length?

○ To be polite
● To make the load lighter
○ To make people laugh
○ To get home quicker

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-410000-B13-23		
Exercise Type:	Multiple Choice		
Passage Type:	Literary / Tales		
1979-80 Objective:	Part A - Values reading and literature Parts B,C,D,E - Comprehends written works		
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,E - Comprehends propositional relationships Parts C,D - Comprehends textual relationships		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	00 A	.16	.33
	01* A	72.01	77.07
	02 A	16.52	11.56
	03 A	11.30	11.04
	01* B	75.90	91.88
	02* C	57.06	81.46
	02* D	55.52	78.72
	02* E	84.13	90.86
1979-80 Package Exercise:		0506	0507
Total Time in Seconds:		0305	0259
Source Information:	"Too Heavy" from ONCE THE MULLAH by Alice Geer Kelsey published by David McKay Co., Inc., 1954. Used with permission.		

H-411000-B1B-1d,2

Read the story below and then answer the questions on the next two pages.

The Broken Window Mystery

At the police station, Captain Lake and Jim Carter, a patrolman, listened to Mike's story.

"This boy named Ted came to see my sister," Mike told them. "He has been seeing my sister a lot, and I don't like it. He is bad; I know from seeing him around school. So today I told him not to come around my house again. He did not like it. He said that he would get me for it. Then a little while after he left, a rock came through the window. That is why I came to you."

"Where is the rock?" Lake asked.

"Right here," Mike said, reaching into his coat. "It is big. I could have been killed by it."

Lake looked at the rock. Then he sent Mike home, and he and Carter went to see Ted. They told him Mike's story.

Ted looked surprised. "I didn't do it," he said. "I know he doesn't like me, but I did not know that he would make up such a story to keep me away from his sister."

Carter said, "You are going down to the station. I think you did it."

"Not so fast," said Lake. "We are not sure that he did it. We might take a look at that window first."

They went to Mike's house and looked at the broken window. "Now are you sure, Captain?" asked Mike.

"Yes," Lake said. "Sure that *you* are the one who broke the window."

"Captain, what makes you think that?" Carter asked.

"Well, if Ted threw the rock, the broken glass would be inside the house," Lake said. "But here it is on the ground outside the house. Something thrown from *inside* the house broke the window. And that something was thrown by you, wasn't it, Mike?"

The sad look on Mike's face was enough of an answer for Lake and Carter.

PLEASE CONTINUE ON THE NEXT PAGE

H-411000-B1B-1d,2

(Continued)

A. How much did you like reading this story?

1 { ○ I liked it very much.
  ○ I liked it.

2 ○ I can't decide.

3 { ○ I disliked it.
  ○ I disliked it very much.

NOTE: This version with 5 foil options was administered only to Age 13; at Age 9, only the 3 middle foil values were administered. For analysis purposes, the 5 options were combined and renumbered as indicated.

B. Where was Mike when he told his story?

○ At school

○ At his home

● At the police station

○ At Ted's home

○ I don't know.

C. Why was Ted surprised that Mike blamed him for the broken window?

○ Because he thought that Mike really liked him

○ Because he didn't think anyone had seen him throw the rock

○ Because he knew that Mike had thrown the rock

● Because he didn't think Mike would make up stories about him

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-411000-B1B-1d,2
(Continued)

D. How did Lake know that Ted had not thrown the rock?

○ Ted told a very good story.
○ Mike's fingerprints were on the rock.
● There was broken glass outside the house.
○ Mike's sister told what actually happened.

○ I don't know.

E. How did the officers finally know that Mike broke the window?

○ They noticed that Mike was angry with Ted.
● They saw the sad look on Mike's face.
○ They heard Mike confess to his sister.
○ They asked Mike's mother for the truth.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-411000-B1E-12

Exercise Type: Multiple Choice

Passage Type: Literary / Other Prose

1979-80 Objective:
Part A - Values reading and literature
Parts B,C,D,E - Comprehends written works

1979-80 Subobjective:
Part A - Values the benefits of reading for the individual
Part B - Comprehends words and lexical relationships
Part C - Comprehends textual relationships
Parts D,E - Comprehends propositional relationships

NAEP Scoring: Machine Scored

Ages			09	13
National Results:	00	A	.15	.27
	01*	A	81.07	85.38
	02	A	12.41	7.11
	03	A	6.37	7.24
	03*	B	67.34	81.55
	04*	C	39.19	71.66
	03*	D	59.33	87.33
	02*	E	59.15	82.19
1979-80 Package Exercise:			0709	0710
Total Time in Seconds:			0344	0270

Source Information: "The Broken Window Mystery" by Jared Jensen. Reprinted by permission of Scholastic Magazines, Inc. from THE ACTION LIBRARIES, copyright © 1970 by Scholastic Magazines, Inc.

H-414000-B1B-1

Read the story and then answer the questions below and on the next page.

Paul Bunyan's Daughter Teeny

Paul Bunyan's daughter Teeny was the smartest girl in the Great Lakes Country. She had the job of gathering eggs for pancakes.

She got them from the Egg Plant that grew in a meadow fifty miles away.

Teeny always rolled home on the eggs. They were all beaten, ready for pancakes, when she reached camp.

No one has ever raised an eggplant that would grow eggs. But the name is still used, and the Lumberjacks say that's proof enough for the story.

From *Paul Bunyan, the Work Giant* by Ida Virginia Turney. Used by permission of Binford & Mort, publishers.

A. **How much did you like reading this story?**

- ○ I liked it.
- ○ I can't decide.
- ○ I didn't like it.

PLEASE CONTINUE ON THE NEXT PAGE

H-414000-B1B-1
(Continued)

B. Where did Teeny get the eggs?

● From the Egg Plant
○ From a nearby farmer
○ From her own chickens
○ From Paul Bunyan

○ I don't know.

C. How does the writer make the story sound?

○ Sensible and reasonable
○ Frightening and mysterious
● Playful and funny
○ Exciting and thrilling

○ I don't know.

D. Why did Teeny roll home on the eggs?

○ To get home faster
○ To make them round
○ To keep them from breaking
● To beat the eggs

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-414000-B1B-1

Exercise Type: Multiple Choice

Passage Type: Literary / Tales

1979-80 Objective: Part A - Values reading and literature
Parts B,C,D - Comprehends written works

1979-80 Subobjective: Part A - Values the benefits of reading for the individual
Part B - Comprehends words and lexical relationships
Part C - Comprehends textual relationships
Part D - Comprehends propositional relationships

NAEP Scoring: Machine Scored

Ages		09
National Results:	00 A	.52
	01* A	78.28
	02 A	16.37
	03 A	4.82
	01* B	89.15
	03* C	28.08
	04* D	63.16

1979-80
Package Exercise: 0503

Total Time in Seconds: 0154

Source Information: "Paul Bunyan's Daughter Teeny" from PAUL BUNYAN, THE WORK GIANT by Ida Virginia Turney. Used by permission of Binford & Mort, Publishers.

H-415000-B1B-1

Read the story and then answer the questions below and on the next page.

The Travelers and the Bear

Two friends were traveling along a road together when they saw a Bear coming towards them. One of them was so frightened he immediately climbed up a tree, leaving his friend to face the Bear.

The other, realizing he was helpless, threw himself on the ground and pretended to be dead, for he had heard that a bear will not touch a dead body.

When the Bear came up to the man, he stood over him sniffing at his nose and ears. But the traveler held his breath and kept perfectly still, although he was terrified. At last the Bear, thinking he was dead, walked away without harming him at all.

When the traveler was quite sure that the Bear was well out of sight, he picked himself up off the ground. Only then did his friend climb down the tree, saying:

"What was a narrow escape."

"It was indeed," said the traveler to his friend.

"I saw the Bear whisper in your ear. What did he say?" asked the friend.

"He said it is wiser to travel alone than with a companion who is a coward. I think he was right and that is what I mean to do."

And away he went on the road alone.

A. How much did you like reading this story?

○ I liked it.

○ I can't decide.

○ I didn't like it.

PLEASE CONTINUE ON THE NEXT PAGE

H-415000-B1B-1

(Continued)

B. Who was the coward in the story?

● The man who climbed the tree

○ The man who pretended to be dead

○ The Bear

○ The writer of the story

○ I don't know.

C. What lesson does the story teach?

○ It is best to stay away from dangerous places.

● It is better to face danger alone than with someone who is a coward.

○ It is hard to face problems all by yourself.

○ It is harder to keep quiet than to fight with someone who makes you angry.

○ I don't know.

D. What did the Bear do when the man pretended to be dead?

○ The Bear did not come near the man.

○ The Bear picked the man up off the ground.

○ The Bear climbed up the tree.

● The Bear sniffed at the man's nose and ears.

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-415000-B1B-1
Exercise Type:	Multiple Choice
Passage Type:	Literary / Tales
1979-80 Objective:	Part A - Values reading and literature Parts B,C,D - Comprehends written works
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,C - Comprehends textual relationships Part D - Comprehends propositional relationships
NAEP Scoring:	Machine Scored
Ages	09
National Results:	00 A .12
	01* A 89.25
	02 A 7.42
	03 A 3.20
	01* B 77.11
	02* C 49.35
	04* D 80.44
1979-80 Package Exercise:	0704
Total Time in Seconds:	0259
Source Information:	"The Travelers and the Bear" from "Two Fables Retold" by Norah Montgomerie reprinted in Peacock Lane by Paul A. Witty and Alma Moore Freeland. © 1968, 1964 by D.C. Heath and Co. Reproduced by permission of the publisher.

H-420000-B1B-3

Read the story which begins below and then answer the questions on the three pages following it.

One of These Days

Monday dawned warm and rainless. Aurelio Escovar, a dentist without a degree, and a very early riser, opened his office at six. He took some false teeth, still mounted in their plaster mold, out of the glass case and put on the table a fistful of instruments which he arranged in size order, as if they were on display. He wore a collarless striped shirt, closed at the neck with a golden stud, and pants held up by suspenders. He was erect and skinny, with a look that rarely corresponded to the situation, the way deaf people have of looking.

When he had things arranged on the table, he pulled the drill toward the dental chair and sat down to polish the false teeth. He seemed not to be thinking about what he was doing, but worked steadily, pumping the drill with his feet, even when he didn't need it.

After eight he stopped for a while to look at the sky through the window, and he saw two pensive buzzards who were drying themselves in the sun on the ridgepole of the house next door. He went on working with the idea that before lunch it would rain again. The shrill voice of his eleven-year-old son interrupted his concentration.

"Papa."

"What?"

"The Mayor wants to know if you'll pull his tooth."

"Tell him I'm not here."

He was polishing a gold tooth. He held it at arm's length, and examined it with his eyes half closed. His son shouted again from the little waiting room.

"He says you are, too, because he can hear you."

The dentist kept examining the tooth. Only when he had put it on the table with the finished work did he say:

"So much the better."

He operated the drill again. He took several pieces of a bridge out of a cardboard box where he kept the things he still had to do and began to polish the gold.

"Papa."

"What?"

He still hadn't changed his expression.

"He says if you don't take out his tooth, he'll shoot you."

Without hurrying, with an extremely tranquil movement, he stopped pedaling the drill, pushed it away from the chair, and pulled the lower drawer of the table all the way out. There was a revolver. "O.K.," he said. "Tell him to come and shoot me."

He rolled the chair over opposite the door, his hand resting on the edge of the drawer. The Mayor appeared at the door. He had shaved the left side of his face, but the other side, swollen and in pain, had a five-day-old beard. The dentist saw many nights of desperation in his dull eyes. He closed the drawer with his fingertips and said softly:

"Sit down."

"Good morning," said the Mayor.

"Morning," said the dentist.

While the instruments were boiling, the Mayor leaned his skull on the headrest of the chair and felt better. His breath was icy. It was a poor office: an old wooden chair, the pedal drill, a glass case with ceramic bottles. Opposite the chair was a window with a shoulder-high cloth curtain. When he felt the dentist approach, the Mayor braced his heels and opened his mouth.

Aurelio Escovar turned his head toward the light. After inspecting the infected tooth, he closed the Mayor's jaw with a cautious pressure of his fingers.

"It has to be without anesthesia," he said.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

"Why?"

"Because you have an abscess."

The Mayor looked him in the eye. "All right," he said, and tried to smile. The dentist did not return the smile. He brought the basin of sterilized instruments to the worktable and took them out of the water with a pair of cold tweezers, still without hurrying. Then he pushed the spittoon with the tip of his shoe, and went to wash his hands in the washbasin. He did all this without looking at the Mayor. But the Mayor didn't take his eyes off him.

It was a lower wisdom tooth. The dentist spread his feet and grasped the tooth with the hot forceps. The Mayor seized the arms of the chair, braced his feet with all his strength, and felt an icy void in his kidneys, but didn't make a sound. The dentist moved only his wrist. Without rancor, rather with a bitter tenderness, he said:

"Now you'll pay for our twenty dead men."

The Mayor felt the crunch of bones in his jaw, and his eyes filled with tears. But he didn't breathe until he felt the tooth come out. Then he saw it through his tears. It seemed so foreign to his pain that he failed to understand his torture of the five previous nights.

Bent over the spittoon, sweating, panting, he unbuttoned his tunic and reached for the handkerchief in his pants pocket. The dentist gave him a clean cloth.

"Dry your tears," he said.

The Mayor did. He was trembling. While the dentist washed his hands, he saw the crumbling ceiling and a dusty spider web with spider's eggs and dead insects. The dentist returned, drying his hands. "Go to bed," he said, "and gargle with salt water." The Mayor stood up, said goodbye with a casual military salute, and walked toward the door, stretching his legs, without buttoning up his tunic.

"Send the bill," he said.

"To you or the town?"

The Mayor didn't look at him. He closed the door and said through the screen:

"It's the same thing."

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

A. How does the dentist feel toward the Mayor?

○ Respectful and courteous
○ Concerned and understanding
○ Fearful and powerless
● Resentful and bitter

○ I don't know.

B. In the story the son and the dentist talk to one another:

> "Papa."
> "What?"
> "The Mayor wants to know if you'll pull his tooth."
> "Tell him I'm not here."...
> "He says you are, too, because he can hear you."...
> "So much the better."

Why did the dentist give this last response?

○ Because he misunderstood his son's comment
○ Because he wanted the Mayor to stop complaining about the pain
○ Because he was embarrassed that the Mayor heard him
● Because he wanted the Mayor to know he was lying

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

C. Why did the Mayor keep his eyes on the dentist while the dentist was getting ready to pull the Mayor's tooth?

- ○ Because the Mayor was impressed by the dentist
- ● Because the Mayor did not trust the dentist
- ○ Because the Mayor was following the instructions of the dentist
- ○ Because the Mayor was waiting for the anesthetic

- ○ I don't know.

D. What was the dentist's office like?

- ○ Modern and sterile
- ● Poor and untidy
- ○ Unfurnished and dull
- ○ Cheerful and comfortable

- ○ I don't know.

E. What did the dentist mention while he was pulling the Mayor's tooth?

- ○ The bill for the treatment
- ○ The revolver hidden in the table drawer
- ● The twenty dead men
- ○ The buzzards outside the window

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-420000-B1B-3

(Continued)

F. Is this a good story?

○ Yes

○ No

G. What was it about the story that led you to choose the answer you did in Question F? Write your answer on the lines below.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-420000-B1B-3 *
Exercise Type:	Parts A,B,C,D,E,F- Multiple Choice Part G - Open Ended
Passage Type:	Literary / Other Prose
1979-80 Objective:	Parts A,B,C,D,E - Comprehends written works Part F - Values reading and literature Part G - Responds to written works in interpretive and evaluative ways
1979-80 Subobjective:	Parts A,B,C,D - Comprehends textual relationships Part E - Comprehends propositional relationships Part F - Values the benefits of reading for the individual Part G - Evaluates written works
NAEP Scoring:	Parts A,B,C,D,E,F - Machine Scored Part G - Hand Scored

Ages			17
National Results:	04*	A	88.13
	04*	B	69.14
	02*	C	81.72
	02*	D	75.83
	03*	E	90.06
	01*	F	50.55
	00	G	8.43
	01	G	3.27
	02	G	48.09
	03	G	29.90
	06*	G	9.78
	07	G	.18
	08	G	.04
	09	G	.31
	01	GC	53.81
	01	GF	2.05
	01	GSR	66.37

1979-80
Package Exercise: 0705

Total Time in Seconds: 0591

Source Information: "One of These Days" from NO ONE WRITES TO THE COLONEL and Other Stories, by Gabriel García Márquez, translated from the Spanish by J. S. Bernstein. Copyright c 1968 in the English translation by Harper & Row, Publishers, Inc. Reprinted by permission of the publisher.

* The range of response codes for this exercise has been condensed slightly, so that score points 2 and 4 have been combined into 2, and 5 and 6 have been combined into 6*. 6* is considered acceptable, all other responses are unacceptable. In addition, the score points marked as C, F, or SR refer back to the scoring guide second categorizations of content, form and subjective reaction.

SCORING GUIDE--RESPONDING TO LITERATURE
EVALUATING LITERATURE

Applying Criteria to Evaluate Stories
"One of These Days"
H-420000-B1B-3
Age 17, Package 7, Exercise 5

General Scoring Rationale: Since the objective referring to the evaluation of written works states that "it is important that readers be able to articulate their criteria," respondents should explain the reasons or criteria for their evaluation. To be successful, responses should provide examples from the text that relate to those criteria. Plot summary can be viewed as minimal support for various criteria; however, the best papers should also consider such aspects of the text as setting, plot and character development, meaning/message, clarity of language, relevance or believability.

Scoring Guide Categories:

I. First Categorization--Presentation and elaboration of evidence.

1 = No criteria or evidence given. Respondent copies part of the text or gives a close paraphrase or circular response, such as: "It was good because it was good," "I liked it," "I didn't like it," or "I've heard it before." Nonsensical, or wildly inaccurate statements are given.

2 = Gives a vague or unelaborated criterion. A broad, sweeping generalization or personal assertion is made, which does not necessarily have to restate the phrase "It was good/bad--." This response almost could have been given in absence of having heard or read the story. It could apply to almost any story. It was--exciting, interesting, had a good plot, and so on (broad general adjectives).

3 = Retells or gives summary or one vague criterion with synopsis as evidence. The summary may refer to part or all of the story; it may be cryptic or lengthy and well written. This includes any citing of content of story (as long as it is not basically copying).

4 = *Gives two or more unelaborated criteria.* Responses contain two or more generalizations or personal assertions. (These are longer "2s.")

5 = *Gives one criterion elaborated with evidence.* Respondent gives one criterion, generalization or personal assertion that is supported with evidence other than retelling or plot summary. It may or may not be accompanied by unelaborated criteria. (It was interesting because . . .; respondent gives something other than plot summary.)

6 = *Gives two criteria elaborated with evidence.* Respondent gives two or more criteria, generalizations or personal assertions *at least two* of which are supported with evidence *other than* retelling or plot summary. These may or may not be accompanied by unelaborated criteria. NOTE: Once a paper meets the criteria listed for a "4," "5" or "6" it does not matter if that response is also accompanied by plot summary.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = *No response*.

7 = *Illegible or illiterate*.

8 = *Totally off task*.

9 = "*I don't know*."

II. *Second Categorization*--Basis of evidence. Code presence or absence for each of the following:

1 = *Content*. The evidence is based on the content of the text, for example: "Gives an idea of the old man's way of life."

2 = *Form*. The evidence is based on the language, style or construction of the text, for example: "It didn't seem to have a beginning or an end."

3 = Subjective reactions. These are responses that judge the worth of all or part of the text, or personal opinions about the actions of the characters, the believability of the plot, the moral of the story, or the genre, such as "I like fairy tales."

NOTE: Second categorization is only for papers with primary categorizations of "2" through "6."

H-465000-B1B-1d,2

Read the poem below and then answer the questions on the next two pages.

Old Dog

Toward the last in the morning she could not
get up, even when I rattled her pan.
I helped her into the yard, but she stumbled
and fell. I knew it was time.

The last night a mist drifted over the fields.
In the morning she would not raise her head—
the far, clear mountains we had walked
surged back to mind.

We looked a slow bargain: our days together
were the ones we had already had.
I gave her something the vet had given,
and patted her still, a good last friend.

PLEASE CONTINUE ON THE NEXT PAGE

H-465000-B1B-1d,2

(Continued)

A. How much did you like reading this poem?

1 ○ I liked it very much.
○ I liked it.
2 ○ I can't decide.
3 ○ I disliked it.
○ I disliked it very much.

NOTE: This version with 5 foil options was administered only to Age 13; at Age 9, only the 3 middle foil values were administered. For analysis purposes, the 5 options were combined and renumbered as indicated.

B. How does the person in the poem feel about the death of the old dog?

● The person accepts the dog's death.
○ The person feels angry.
○ The person feels afraid.
○ The person has no feeling about the dog's death.

○ I don't know.

C. How is death described in the poem?

○ As violent and tragic
○ As sudden and shocking
● As natural and peaceful
○ As unfamiliar and strange

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-465000-B1B-1d,2

(Continued)

D. **What emotions and feelings did you have when you read this poem? Describe your feelings in a few words on the line below.**

____

E. **What was it about the poem that made you feel the way you did? Write your answer on the lines below.**

____

____

____

____

____

____

____

____

____

____

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-465000-B1B-12 *
Exercise Type:	Parts A,B,C - Multiple Choice Parts D,E - Open Ended
Passage Type:	Literary / Poems
1979-80 Objective:	Part A - Values reading and literature Parts B,C - Comprehends written works Part D,E - Responds to written works in interpretive and evaluative ways
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,C - Comprehends textual relationships Part D,E - Demonstrates awareness of emotional impact of written works
NAEP Scoring:	Parts A,B,C - Machine Scored Parts D,E - Hand Scored

Ages			09	13
National Results:	00	A	.27	.01
	01*	A	74.56	78.22
	02	A	15.83	11.88
	03	A	9.35	9.89
	01*	B	41.86	84.07
	03*	C	39.63	82.17
	00	D	9.65	2.70
	01	D	33.09	19.36
	03	D	39.00	36.66
	05*	D	15.66	40.54
	07	D	.44	.06
	08	D	.14	.00
	09	D	2.02	.68
	01	EC	49.68	68.49
	01	EF	.07	1.31
	01	ESR	8.01	17.65
	00	EN	9.65	2.70
	01	EN	39.00	36.66
	02	EN	13.12	28.22
	03	EN	2.07	10.17
	04	EN	.46	1.67
	05	EN	.01	.31
	06	EN		.18
	08	EN	35.69	20.10

1979-80

Package Exercise:	0507	0504
Total Time in Seconds:	0274	0245

Source Information: "Old Dog" p.205 in STORIES THAT COULD BE TRUE by William Stafford. Copyright © 1971 by William Stafford. Reprinted by permission of Harper & Row, Publishers, Inc.

* The range of response percentage values listed for the open-ended portion of this exercise represent both acceptable responses, which are marked with an asterisk (*), and unacceptable responses (all others). In addition, the score points marked with the second alphabetic codes (C,F,SR or N) refer back to the second and third categorizations on the scoring guide. C=content, F=form, SR=subjective reaction, and N=number of pieces of evidence. For convenience, score points 1 and 2 have been combined into 1, and score points 4 and 5 have been combined into 5*. For exercises without a score point 1 on the scoring guide, the percentage value for score point 1 on the documentation page consists of responses from score point 2 only.

SCORING GUIDE--RESPONDING TO LITERATURE
EXPLAINING RESPONSES TO LITERATURE

Emotional Responses
"Old Dog"
H-465000-B1B--1,2
Age 9, Package 5, Exercise 7
Age 13, Package 5, Exercise 4

General Scoring Rationale: The responding to literature objective was formulated to address "deliberate, conscious kinds of interpretation." It was hoped that respondents would not only be aware of their feelings, but be confident about expressing them. Thus, a successful response would both identify an emotion and articulate the characters, events and ideas from the text that contributed to that emotion. Evidence can also be provided from personal experience, other works or special aspects of the construction of the text.

NOTE: Rating should, in general, be done by taking the entire student response into consideration without regard to what is actually written in the space provided for the first part and for the second part of the response. If reasons (substantial) are given in the first part they are valid. The same is true for emotions or feelings identified in the second part. Caution should, however, be used, as this often leads to a tendency to rewrite the responses. Categorizations should reflect, as closely as possible, what respondents actually wrote.

Scoring Guide Categories:

I. First Categorization--Identification and substantiation of personal emotions and feelings. This takes into account both open-ended parts.

1 = Unable to identify emotion or feeling. Respondents do not do the task. They refer to the text, but do not answer even the first question. Examples are:

A. Some material is quoted from the text with no clear identification of the respondent's feeling or emotion.

B. An emotion expressed by a character is identified rather than the respondent's own feeling, for example: "The man was sad."

C. An observation about the story is made: "The title is misleading."

2 = Emotion or feeling identified without substantiation. Respondents name something but cannot go on. They identify emotion(s) and feeling(s) but do not substantiate choice(s) with evidence from the text. Responses tend to provide: 1) circular evidence such as: "It's sad because it's sad"; 2) a copy or close paraphrase of the text; 3) vague reasons like "The way it sounds," "The way the author wrote it," "The words used," "The way it is made"; or 4) only a subjective reaction as substantiation.

3 = Emotion or feeling identified and substantiated with minimal evidence. Respondents identify emotion(s) or feeling(s) and substantiate their choice(s) with only one reason or piece of evidence related to the text.

A. Reason can be directly related to the text, for example: "It was sad because the dog died."

B. Reason can be inferred from the text, for example: "Sad because the dog was her only friend."

C. Reason can be inaccurate, if it is related to the text.

D. Reason can be based on personal experiences or opinions that are related to the text.

E. Reason can refer to (but not retell) specific places in the text, such as: "Because of what it says in the last paragraph."

NOTE: "Sorry for the dog" is identification of feeling/emotion. "Sorry the dog died" is identification and minimal substantiation.

4 = Emotion or feeling identified and substantiated. Respondents identify emotion(s) or feeling(s) and substantiate their choice(s) with at least two reasons or pieces of evidence related to the text. However, the evidence may be presented in an ambiguous fashion or be of the types described in 3C-3E. Reasons must be distinct--not instances of the same reasons as in "(Sad) because the dog was aged and old."

5 = Emotion or feeling identified and substantiated in a coherent fashion. Respondents identify emotion(s) or feeling(s) and substantiate their choice(s) with at least two reasons or pieces of evidence clearly related to the text--directly related or can be readily inferred. The reasons are presented logically and coherently.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off-task.

9 = "I don't know."

II. Second Categorization--The source of the evidence. Code presence or absence of each of the following:

1 = Content. The evidence is based on the content of the text, for example: "About the mist over the field."

2 = Form. The evidence is based on the language, style or construction of the text.

3 = Subjective reactions. These are responses that judge the worth of all or part of the text, such as: "I don't like dog stories," "I hate to see a dog dead," "It was interesting," or "It was monotonous." Personal opinions about the actions of the characters or personal experiences may be stated, such as: "I had a dog that died" or references to the moral of the story or general philosophical statements are made, such as: "Accept the death of your dog," or "Death is a mystery."

III. Third Categorization--A count of the number of reasons or pieces of evidence. Categorization for the count of details is as follows: (1), (2), (3), (4), (5), (6), (7 or more). NOTE: This count only applies to papers with primary categorization of "3" through "5"; subjective reactions should not be counted as reasons or evidence.

H-467000-B1B-2,3

Read the poem below and then answer the questions on the next two pages.

Mother to Son

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps.
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin'
And life for me ain't been no crystal stair.

PLEASE CONTINUE ON THE NEXT PAGE

H-467000-B1B-2,3

(Continued)

A. How does the mother talk to her son?

○ Angrily
● Encouragingly
○ Jokingly
○ Hopelessly

○ I don't know.

B. What does the mother compare life to?

○ Crystal stairs
○ Old wooden steps
○ A winding road
○ A bright shining light

○ I don't know.

This exercise part was not included in analysis because no single correct response was identifiable.

PLEASE CONTINUE ON THE NEXT PAGE

H-467000-B1B-2,3
(Continued)

C. Is this a good poem?

○ Yes

○ No

D. What was it about the poem that led you to choose the answer you did in Question C? Write your answer on the lines below.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-467000-B1B-23 *

Exercise Type:
Parts A,C - Multiple Choice
Part D - Open Ended

Passage Type: Literary / Poems

1979-80 Objective:
Part A - Comprehends written works
Part C - Values reading and literature
Part D - Responds to written works in interpretive and evaluative ways

1979-80 Subobjective:
Part A - Comprehends textual relationships
Part C - Values the benefits of reading for the individual
Part D - Evaluates written works

NAEP Scoring:
Parts A,C - Machine Scored
Part D - Hand Scored

Ages			13	17
National Results:	02*	A	69.54	87.53
	01*	C	68.84	81.72
	00	D	6.10	3.06
	01	D	6.01	3.15
	02	D	35.91	28.10
	03	D	46.64	57.49
	06*	D	4.31	8.06
	07	D	.16	.13
	08	D	.05	.00
	09	D	.82	.01
	01	DC	63.70	76.65
	01	DF	17.10	11.56
	01	DSR	30.10	33.31
1979-80 Package Exercise:			0907	0908
Total Time in Seconds:			0204	0189

Source Information: "Mother to Son" by Langston Hughes. Copyright 1926 by Alfred A. Knopf, Inc. and renewed 1954 by Langston Hughes. Reprinted from SELECTED POEMS OF LANGSTON HUGHES, by permission of Alfred A. Knopf, Inc.

* The range of response codes for this exercise has been condensed slightly, so that score points 2 and 4 have been combined into 2, and 5 and 6 have been combined into 6*. 6* is considered acceptable, all other responses are unacceptable. In addition, the score points marked as C, F, or SR refer back to the scoring guide second categorizations of content, form and subjective reaction.

SCORING GUIDE--RESPONDING TO LITERATURE
EVALUATING LITERATURE

Applying Criteria to Evaluate Poems
"Mother to Son"
H-467000-B1B-2,3
Age 13, Package 9, Exercise 7
Age 17, Package 9, Exercise 8

General Scoring Rationale: Since the objective referring to the evaluation of written works states that "it is important that readers be able to articulate their criteria," respondents should explain the reasons or criteria for their evaluation. To be successful, responses should provide examples from the text that relate to those criteria. Plot summary can be viewed as minimal support for various criteria; however, the best papers should also consider such aspects of the text as setting, plot and character development, meaning/message, clarity of language, relevance or believability.

Scoring Guide Categories:

I. First Categorization--Presentation and elaboration of evidence.

1 = No criteria or evidence given. Respondent copies part of the text or gives a close paraphrase or circular response, for example: "It was good because it was good," "I liked it," "I didn't like it," or "I've heard it before." Nonsensical, or wildly inaccurate statements are given.

2 = Gives a vague or unelaborated criterion. A broad, sweeping generalization or personal assertion is made which does not necessarily have to restate the phrase "It was good/bad--." This response almost could have been given in absence of having heard or read the poem. It could apply to almost any poem. It was--exciting, interesting, had a good plot, and so on (broad general adjectives).

3 = Retells or gives summary or one vague criterion with synopsis as evidence. The summary may refer to part or all of the poem; it may be cryptic or lengthy and well written. This includes any citing of content of poem (as long as it is not basically copying).

4 = Gives two or more unelaborated criteria. Responses contain two or more generalizations or personal assertions. (These are longer "2s.")

5 = Gives one criterion elaborated with evidence. Respondent gives one criterion, generalization or personal assertion that is supported with evidence other than retelling or plot summary; it may or may not be accompanied by unelaborated criteria. (It was interesting because . . .; respondent gives something other than plot summary.)

6 = Gives two criteria elaborated with evidence. Respondent gives two or more criteria, generalizations or personal assertions at least two of which are supported with evidence other than retelling or plot summary; these may or may not be accompanied by unelaborated criteria. NOTE: Once a paper meets the criteria listed for a "4," "5" or "6" it does not matter if that response is also accompanied by plot summary.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off task.

9 = "I don't know."

II. Second Categorization--Basis of evidence. Code presence or absence for each of the following:

1 = Content. The evidence is based on the content of the text, for example: "It was about the crystal stair."

2 = Form. The evidence is based on the language, style or construction of the text, for example: "There was so many misspelled words" or "Poems are supposed to rhyme."

3 = Subjective reactions. These are responses that judge the worth of all or part of the text, or give personal opinions about the actions of the characters, the believability of the plot, the moral of the poem, or the genre, such as: "I like poetry."

NOTE: Second categorization is only for papers with primary categorizations of "2" through "6."

H-469000-B1B-3

Read the poem below. Then write an essay about an important idea or theme of the poem. In your essay tell how such things as the images, events, sound and structure contribute to this idea or theme. We are interested in what you have to say, not your spelling and punctuation. Write your essay on the lines provided on the next two pages. You will have 9 minutes to read the poem and write your response.

i was you

i smiled
your smile
till my mouth
was set
and my face
was tight
and it wasn't right
it was wrong
i was you baby
i was you too long

i said
your words
till my throat
closed up
and i had
no voice
and i had
no choice
but to do your song
i was you baby
i was you too long

i lived
your life
till there was
no me
i was flesh
i was hair
but i wasn't there
it was wrong
i was you baby
i was you too long
and baby baby
the worst thing
to it
is that you let me
do it
so who was weak
and who was strong
for too long baby

PLEASE CONTINUE ON THE NEXT PAGE

H-469000-B1B-3

(Continued)

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

H-469000-B1B-3

(Continued)

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-469000-B1B-3 *

Exercise Type: Open Ended

Passage Type: Literary / Poems

1979-80 Objective: Responds to written works in interpretive and evaluative ways

1979-80 Subobjective: Analyzes written works

NAEP Scoring: Hand Scored

Ages			17
National Results:	00	A	3.94
	01	A	12.44
	02	A	57.85
	04	A	18.96
	06*	A	4.65
	07	A	.83
	08	A	.57
	09	A	.75

1979-80 Package Exercise: 0508

Total Time in Seconds: 0570

Source Information: "i was you" from ON MY WAY TO WHERE by Dori Previn published by Saturday Review Press, 1972. Used by permission of the publisher.

* The range of response codes for this exercise has been condensed slightly, so that score points 2 and 3 have been combined into 2, and 5 and 6 have been combined into 6*. 6* is considered acceptable, all other responses are unacceptable.

SCORING GUIDE--RESPONDING TO LITERATURE
ANALYZING LITERATURE

"i was you"
H-469000-B1B-3
Age 17, Package 5, Exercise 8

General Scoring Rationale: The objectives state that students should be able to turn to a text and attend to special aspects, such as the stylistic conventions employed, the format, structure or areas of multiple meaning. A successful analysis goes beyond interpretation, providing a theme or meaning, and discusses in what way particular features--images, sounds, events and structure--of the poem contribute to the theme.

Scoring Guide Categories:

1 = No analysis. These responses only evaluate the poem or its features or make empty or glancing references to various features. Examples are: "All and all this poem was pretty and I enjoyed it," "It did have a lot of phrases that rhymed," "The poem presented poor images and events," "The structure was catchy," or "The sound is your singing a song."

Some category "1" responses do include brief allusions to the poem. However, these mentions of text are not considered synopsis. Also, wildly inaccurate interpretations of the poem and nonsensical responses should be placed in this category.

2 = Synopsis. These responses mainly retell or summarize the poem. Although some may include evaluations and empty or glancing references to other features, sometimes a brief synopsis can be embedded in an evaluation. If so, place it in category "2." The same is true of some references to images. When the meaning of an image is not given, but part of the poem is repeated, then the response can be placed in category "2." Also, responses that include glancing references to a number of features including events should be placed in this category. In summary, a "2" response at least retells, summarizes, or refers to particular parts of the poem. However, it does little else of substance in terms of analyzing the poem.

3 = Theme. These responses state an idea or theme of the poem, but do little of substance. They do not include synopsis or relevant discussions of other features. Some may include evaluations, glancing references to features, or "philosophizing" about their theme that is not particularly relevant to the poem. In other words, some "3" responses may go off on tangents (initiated by the theme) which are not text based. A paper with no theme statement, but a substantive statement of one feature other than events should also be placed in this category. For example: "An image is given." Some themes are: "It presented the idea of weakness in people," "The basic idea of the poem is how love hurts when misused or mishandled," "The theme is that you should not try to be somebody else," or "Always be your own person."

With a poem in particular, the difference between "synopsis" and "theme" is often a fine distinction. Yet the basic difference is whether or not the idea/message is stated as a generalization. Synopsis can involve hypotheses about meaning yet this is usually interpretation not generalization, for example: "I think it means he/she lost his/her identity." Also, some "3" responses elaborate their generalization to the point of directly referring to parts of the poem, such as: "By living by someone else's feelings, views, likes, and dislikes, talks and walks, you do not have an identity of your own." However, these should still be placed in category "3."

4 = Minimal evidence of analysis. Some of these responses state an idea or theme of the poem and relate events in the poem (plot summaries may be quite thin). References to specific parts of the text qualify as synopsis. Other responses placed in this category discuss at least two features, one can be events (synopsis), in a substantive manner--however, there is no statement of theme.

5 = Evidence of analysis. These responses state an idea or theme of the poem and include a substantive statement about at least one feature other than events (synopsis). For example, the structure might be discussed, such as: "The short lines and the choice of words suggest that this person is still not himself" or "The structure of this poem brought a melody of music, as though it were the lyrics of a soft-spoken song of tearful anger." These responses may also include synopsis or any of the other characteristics of papers placed in categories "1-4."

However, the major drawback with category "5" papers is that they may be brief (include only one substantive statement), or, if they do include discussions of several features, the features explained or even elaborated do not all relate or refer back to the idea/theme proposed in the response. The relationship between the stated theme or idea of the poem and the discussion of the features is not explicit or even readily implicit.

6 = Integrated analysis. These responses state an idea/theme and discuss at least two features, one can be events (synopsis), in a substantive manner. They often have the components of "5" papers, yet the discussion of the features does relate to the proposed idea/theme. These are coherent, organized responses.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off task.

9 = "I don't know."

H-472000-B1B-1

Read the poem below and then answer the questions on the next page.

The Mouse

I heard a mouse
Bitterly complaining
In a crack of moonlight
Aslant on the floor--------

"Little I ask
And that little is not granted;
There are few crumbs
In this world any more.

"The bread box is tin
And I cannot get in.

"The jam's in a jar
My teeth cannot mar.

"The cheese sits by itself
On the ice-box shelf.

"All night I run
Searching and seeking;
All night I run
About the floor.

"Moonlight is there
And a bare place for dancing,
But no little feast
Is spread any more."

PLEASE CONTINUE ON THE NEXT PAGE

H-472000-B1B-1
(Continued)

A. How much did you like reading this poem?

○ I liked it.
○ I can't decide.
○ I didn't like it.

B. What does the mouse in the poem want to do?

○ Chew on the table
● Eat a few leftover crumbs
○ Dance on the bare floor
○ Search for a crack of moonlight

○ I don't know.

C. How does the mouse feel?

○ Bored and tired
○ Happy and carefree
● Upset and discouraged
○ Satisfied and content

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-472000-B1B-1
Exercise Type:	Multiple Choice
Passage Type:	Literary / Poems
1979-80 Objective:	Part A - Values reading and literature Parts B,C - Comprehends written works
1979-80 Subobjective:	Part A - Values the benefits of reading for the individual Parts B,C - Comprehends textual relationships
NAEP Scoring:	Machine Scored

Ages			09
National Results:	00	A	.17
	01*	A	83.05
	02	A	10.13
	03	A	6.65
	02*	B	63.46
	03*	C	45.70

1979-80 Package Exercise:	0710
Total Time in Seconds:	0159
Source Information:	"The Mouse" from COMPASS ROSE by Elizabeth Coatsworth. © 1929, 1957. Used with permission of Coward, McCann and Geoghegan, Inc.

H-481000-B1B-1,2

Read the play which begins below and then answer the questions on the two pages following it.

ROBOT RESTAURANT

It is the year 2002. Robots do the work that people used to do. But do they do it as well as people did?

CHARACTERS

Mama: She runs Mama's Restaurant.

3D-TV and UR-MT: They are robots. They always follow directions.

Man and Woman: They are customers at the restaurant.

SCENE 1. *Mama's Restaurant. Mama has bought some second-hand robots. She has just finished teaching them their jobs.*

Mama: You robots learn quickly. You will be good waiters. Just remember: The customer is always right. Whatever the customer wants, you do it. Say that to yourself over and over.

Robots *(together):* Whatever the customer wants, you do it. Whatever the customer wants, you do it. Whatever the --

Mama: I didn't mean say it out loud! I just meant remember it! *(She looks up.)* Here come two customers. You can both wait on them.

A man and woman enter and stand by the door. The two robots don't move.

Mama *(to the robots):* Go on. Wait on the customers!

3D-TV: We are waiting, just as you said. How much longer do we wait?

Mama: But I meant. . . . Oh, forget it. Just go and bow to them, like this. *(She bends at the waist.)* OK. You do it.

The robots bend slowly at the waist.

Mama: Very good. Now take their coats.

UR-MT *(taking the coats):* Thank you.

UR-MT throws the coats on the floor.

Man: That's my new coat!

Mama: No! Not like that! Your batteries must be loose. Put them on the coat rack!

The robots grab the customers. The robots try to put them on the coat rack!

Woman: Put me down!

Man: What's the meaning of this!

PLEASE CONTINUE ON THE NEXT PAGE

Mama: I'm sorry. These robots are new here. I guess it takes time to break them in. *(To the robots):* Show them to their seats. Pull the chairs out for them!

The robots pull the chairs out very far from the table. Then they make the man and woman sit on the floor. Mama holds her hands over her eyes.

Mama: I can't look! They are doing everything wrong! *(To the robots):* Ask the customers what they want.

Robots *(together):* What do you want?

Man: Do you serve shrimps?

3D-TV: Of course, sir. We serve anyone!

Woman *(getting angry):* What about soup? Is there soup on the menu?

UR-MT: If there is, I'll be happy to wipe it off, madam.

Man *(to woman):* Just order something — anything! Or else we will never eat.

SCENE 2. *An hour later.*

Man *(to Mama):* Where is our food?

Mama: I'm so sorry, sir. Our robot cook is a bit slow. It's rusty, you know. *(She looks up):* Here come your dinners now!

The two robots come from the kitchen. They place the food on the table.

Woman: This is chicken! I ordered a rare steak!

3D-TV: I'm sorry, madam. The steak was so rare that we couldn't find it.

Man: There is a worm in my spaghetti!

UR-MT: Yes, sir. It's spaghetti with meat sauce.

Man: This food isn't fit for a pig!

3D-TV: I'm sorry, sir. I'll bring you something that is.

Man *(alarmed):* No, don't! Just bring some oil for the salad.

Woman: And bring some toast.

Mama *(whispers to UR-MT):* This is your last chance! Remember what I told you: Whatever the customer wants, you get it.

UR-MT: Yes, Mama.

UR-MT goes to the kitchen and returns.

Man: Thank you.

The man pours oil on his salad. Suddenly he stops. He has a funny look.

Man: What kind of oil is this?

UR-MT: The very best, sir. It's the finest motor oil in the world. I should know. I use it myself.

Woman *(angry):* And where is the toast?

UR-MT: Oh, no! I forgot about the toast!

Smoke is coming from UR-MT's head. The robot presses a button on its control panel. The toast pops out of the robot's head.

3D-TV: You burned the toast again.

UR-MT: That's how we lost our last job!

Mama: This is terrible. I'm ruined. I'll have to start a new business. I'll have to start all over again.

3D-TV: Start again? Yes, Mama. *(To the customers):* What do you want?

Woman: I want to get out of here.

UR-MT: *(bows slowly):* Whatever the customers want, you do it.

3D-TV: Whatever the customers want —

The robots push the customers out the door. The customers are yelling the whole way. But the robots keep saying. . .

Robots *(together):* Whatever the customers want, you do it. Whatever the customers want, you do it. Whatever —

PLEASE CONTINUE ON THE NEXT PAGE

H-481000-B1B-1,2
(Continued)

A. When does this story take place?

○ A long time ago
○ At the present time
○ At no particular time
● In the future

○ I don't know.

B. How did Mama feel about the work of the robots?

● She was upset with the mistakes the robots made.
○ She was afraid the robots would get tired quickly.
○ She was amused with the jokes the robots told.
○ She was delighted with the cooking the robots did.

○ I don't know.

C. In the play the *woman customer* asked the robot:

Is there soup on the menu?

What did the woman customer mean by this question?

○ Is soup spilled on the menu?
○ Is the soup any good?
● Does the restaurant serve soup?
○ Does the restaurant have any food?

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-481000-B1B-1,2
(Continued)

D. In the play the woman customer asked the *robot*:

Is there soup on the menu?

What did the robot think the woman customer meant by this question?

● Is soup spilled on the menu?
○ Is the soup any good?
○ Does the restaurant serve soup?
○ Does the restaurant have any food?

○ I don't know.

E. Mama told the robots to remember only one thing. What did she tell them to remember?

● The customer is always right.
○ The food is always delicious.
○ The restaurant is always clean.
○ The owner is always right.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-481000-B1B-12		
Exercise Type:	Multiple Choice		
Passage Type:	Literary / Other Prose		
1979-80 Objective:	Comprehends written works		
1979-80 Subobjective:	Parts A,E - Comprehends propositional relationships Part B - Comprehends textual relationships Parts C,D - Comprehends words and lexical relationships		
NAEP Scoring:	Machine Scored		
Ages		09	13
National Results:	04* A	34.65	76.70
	01* B	82.64	94.30
	03* C	73.45	90.75
	01* D	59.72	84.46
	01* E	62.63	84.87
1979-80 Package Exercise:		0906	0906
Total Time in Seconds:		0636	0475
Source Information:	"Robot Restaurant or Waiter, Waiter There's A Flywheel in My Soup" by Megan Stine and H. William Stine with illustration by Larry Ross. Reprinted by permission of Scholastic Magazines, Inc. from _Sprint_, April 6, 1978. Copyright © 1978 by Scholastic Magazines, Inc.		

H-501000-AB1B-1,2,3

A. How important is it to be able to read?

	Age 9	Age 13	Age 17
○ It is very important.	95.3	98.0	98.2
○ It is somewhat important.	3.6	1.6	1.3
○ It is not important at all.	0.7	0.2	0.2
No response	0.4	0.2	0.3

B. How much do you enjoy reading?

○ I enjoy it very much.	80.9	49.8	42.4
○ I enjoy it somewhat.	15.2	45.3	52.0
○ I do not enjoy it at all.	3.2	4.6	5.3
No response	0.7	0.3	0.3

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-501000-B1B-123 *

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective: Part A - Values the benefits of reading for the individual
Part B - Recognizes that reading can be a source of enjoyment; demonstrates a commitment to reading for enjoyment

NAEP Scoring: Machine Scored

Ages	09	13	17
1979-80 Package Exercise **:	0124	0122	0122
Total Time in Seconds:	0033	0037	0032

* This exercise occurs in more than one booklet, and the total time in seconds reflected on this page represents the median presentation time across all occurrences. In addition, the response percentage values appearing on the exercise page represent the mean of the percentage values across all occurrences at the given age or ages.

** Also Occurred in:

N0221 N0320 N0401 N0501 N0601
N0701 N0801 N0901 N1001 N1101
S0222 S0320 S0401 S0501 S0601
S0701 S0801 S0901 S1001 S1101
S1201 S1301 S1401 T0222 T0318
T0401 T0701 T0801 T0901 T1001
T1101 T1201 T1401 T1501

N = Age 9 package exercise
S = Age 17 package exercise
T = Age 13 package exercise

H-502000-B1B-2,3

Have you ever done each of the following activities?

		Yes	No
A.	Have you ever read the lyrics of a song on the back of a record album cover?	●	○
B.	Have you ever looked up information in an almanac or a book of records?	●	○
C.	Have you ever read a poem, story or article out loud to a friend or member of your family?	●	○
D.	Have you ever written a poem, story or article on your own, not for school?	●	○
E.	Have you ever read more than one book written by an author you like?	●	○
F.	Have you ever read a version of a play, movie or TV show that you have seen?	●	○

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-502000-B1B-23

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective: Values the benefits of reading for the individual

NAEP Scoring: Machine Scored

Ages		13	17
National Results:	01* A	89.95	94.66
	01* B	77.09	89.34
	01* C	90.51	91.55
	01* D	54.02	61.72
	01* E	79.84	79.17
	01* F	80.48	86.00
1979-80 Package Exercise:		0409	0409
Total Time in Seconds:		0096	0093

H-504000-B1B-1,2,3

People feel differently about how reading could help them. Do you agree, are you undecided, or do you disagree with each of the following statements?

		Agree	Undecided	Disagree
A.	Reading could help me learn how to make things that I could use.	●	○	○
B.	What I read in books could help me understand more about the way I feel and act.	●	○	○
C.	Reading could help me learn about famous people and important events.	●	○	○
D.	What I read in stories or poems could help me find ways to get along better with people.	●	○	○

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-504000-B1B-123			
Exercise Type:	Multiple Choice			
1979-80 Objective:	Values reading and literature			
1979-80 Subobjective:	Parts A,C - Recognizes that reading can be a means of acquiring knowledge and solving problems: demonstrates a commitment to reading as a means of acquiring knowledge and solving problems Parts B,D - Recognizes that written materials can contribute to a personal growth; demonstrates a commitment to reading as one means of developing self-understanding			
NAEP Scoring:	Machine Scored			
Ages		09	13	17
National Results:	01* A	86.29	91.38	93.06
	01* B	64.95	63.19	71.09
	01* C	88.04	97.17	97.68
	01* D	53.33	60.87	65.77
1979-80 Package Exercise:		0904	0908	0906
Total Time in Seconds:		0070	0068	0065

H-505000-B1B-1,2,3

People feel differently about how reading could help them. Do you agree, are you undecided, or do you disagree with each of the following statements?

		Agree	Undecided	Disagree
A.	Reading could help me find out how people live in different parts of the world.	●	○	○
B.	What I read in books could give me ideas about what I could do with my life.	●	○	○
C.	Reading could help me learn how to fix things which are broken.	●	○	○
D.	What I read in stories or poems could help me understand more about how people feel and act.	●	○	○

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-505000-B1B-123

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective: Parts A,C - Recognizes that reading can be a means of acquiring knowledge and solving problems; demonstrates a commitment to reading as a means of acquiring knowledge and solving problems
Parts B,D - Recognizes that written materials can contribute to a personal growth; demonstrates a commitment to reading as one means of developing self-understanding

NAEP Scoring: Machine Scored

Ages		09	13	17
National Results:	01* A	90.04	93.42	97.28
	01* B	62.61	74.57	86.69
	01* C	79.70	84.92	92.85
	01* D	65.56	72.84	84.77
1979-80 Package Exercise:		1106	1506	1405
Total Time in Seconds:		0072	0070	0065

H-506000-B1B-1,2,3

People read for many reasons. Do you read for each of the following reasons?

		Yes	No	I don't know.
A.	For enjoyment	●	○	○
B.	To know more about things	●	○	○
C.	To understand people better	●	○	○
D.	To find out how to do things	●	○	○

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-506000-B1B-123

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective: Part A - Recognizes that reading can be a source of enjoyment; demonstrates a commitment to reading for enjoyment
Parts B,D - Recognizes that reading can be a means of acquiring knowledge and solving problems; demonstrates a commitment to reading as a means of acquiring knowledge and solving problems
Part C - Recognizes that written materials can contribute to a personal growth; demonstrates a commitment to reading as one means of developing self-understanding

NAEP Scoring: Machine Scored

Ages		09	13	17
National Results:	01* A	83.26	85.85	80.84
	01* B	85.52	82.18	90.89
	01* C	50.21	43.73	55.83
	01* D	75.88	77.96	89.22
1979-80 Package Exercise:		0506	0505	0506
Total Time in Seconds:		0052	0052	0047

H-507000-B1B-1,2,3

People read for many reasons. Do you read for each of the following reasons?

		Yes	No	I don't know.
A.	For relaxation	●	○	○
B.	To find out how to do something	●	○	○
C.	To understand yourself	●	○	○
D.	To learn new facts	●	○	○

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-507000-B1B-123

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective:
Part A - Recognizes that reading can be a source of enjoyment; demonstrates a commitment to reading for enjoyment
Parts B,D - Recognizes that reading can be a means of acquiring knowledge and solving problems; demonstrates a commitment to reading as a means of acquiring knowledge and solving problems
Part C - Recognizes that written materials can contribute to a personal growth; demonstrates a commitment to reading as one means of developing self-understanding

NAEP Scoring: Machine Scored

Ages		09	13	17
National Results:	01* A	60.64	68.21	65.65
	01* B	66.96	74.67	90.68
	01* C	30.54	22.80	39.60
	01* D	83.69	85.09	92.84
1979-80 Package Exercise:		0608	0605	0604
Total Time in Seconds:		0054	0050	0047

H-508000-B1B-2,3

People have different opinions about how the things we read influence us.

How much do you agree or disagree with each of the following statements?

	No Response			Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
Age 13	0.1	A.	Advertisements can convince people to buy things.	21.8	61.3	8.5	6.6	1.8
Age 17	0.0			39.8	53.2	3.9	2.6	0.4
Age 13	0.4	B.	An article written by a former drug addict can make people understand the dangers of drugs.	36.1	38.9	10.7	11.0	2.8
Age 17	0.1			31.1	47.3	11.0	8.9	1.[illegible]
Age 13	0.1	C.	Books young children read can show them the values of our culture.	16.5	43.1	21.6	15.6	3.2
Age 17	0.1			15.6	48.2	20.9	13.4	1.8

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-508000-B1B-23

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective:
Part A - Recognizes that reading can be a means of acquiring knowledge and solving problems; demonstrates a commitment to reading as a means of acquiring knowledge and solving problems
Part B - Values the benefits of reading for the individual
Part C - Appreciates the cultural role of written discourse as a way of transmitting, sustaining and changing the values of a society

NAEP Scoring: Machine Scored

Ages	13	17
1979-80 Package Exercise:	0705	0704
Total Time in Seconds:	0065	0065

H-509000-B1B-2,3

People have different opinions about how the things we read influence us.

How much do you agree or disagree with each of the following statements?

	No Response			Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
Age 13	0.2	A.	Political campaign literature can influence how people vote.	17.7	55.0	18.4	6.6	2.0
Age 17	0.0			20.5	63.8	10.4	4.8	0.5
Age 13	0.3	B.	An article written by a person in prison can make people understand the problems related to prison life.	31.3	47.9	9.9	8.8	1.8
Age 17	0.0			30.4	50.6	10.5	8.0	0.3
Age 13	0.3	C.	Books can show people in the future the values of today's culture.	30.4	46.0	14.1	7.2	1.9
Age 17	0.0			33.2	49.3	10.3	6.2	1.0

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-509000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Values reading and literature		
1979-80 Subobjective:	Parts A,C - Appreciates the cultural role of written discourse as a way of transmitting, sustaining and changing the values of a society Part B - Values the benefits of reading for the individual		
NAEP Scoring:	Machine Scored		
Ages		13	17
1979-80 Package Exercise:		0805	0804
Total Time in Seconds:		0070	0066

H-510000-B1B-2,3

You have just heard about a library in your town that has taken all of its books about foreign governments off its shelves. The library is not going to let people read these books. Suppose you think the information in these books is important for people to know. Would you take each of the following actions?

	No Response			Yes	No	I don't know.
Age 13	0.8	A.	Would you tell the library it made a bad decision?	80.5	14.4	4.3
Age 17	0.2			79.3	13.4	7.0
Age 13	0.8	B.	Would you write a letter to a local newspaper protesting the library's decision?	50.7	38.5	10.0
Age 17	0.4			48.0	37.4	14.2
Age 13	1.2	C.	If everyone else you know agrees with the library's decision, would you go along with it?	18.1	68.5	12.2
Age 17	0.3			13.6	73.4	12.8

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-510000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Values reading and literature		
1979-80 Subobjective:	Appreciates the cultural role of written discourse as a way of transmitting, sustaining and changing the values of a society		
NAEP Scoring:	Machine Scored		
Ages		13	17
1979-80 Package Exercise:		1006	1008
Total Time in Seconds:		0064	0064

H-511000-B1B-1,2,3

A. Suppose you had several hours of free time and could do any of the following activities. Which one would you enjoy doing the MOST?

		Age 9	Age 13	Age 17
○	Reading a book	29.1	12.6	13.4
○	Watching TV	16.3	20.2	15.4
○	Reading a magazine	2.3	4.1	7.1
○	Going to a movie	51.4	63.1	63.6
	No response	0.8	0.1	0.4

B. Which one of the same activities would you enjoy doing the LEAST?

		Age 9	Age 13	Age 17
○	Reading a book	17.9	37.0	46.0
○	Watching TV	19.5	10.9	20.8
○	Reading a magazine	48.8	43.9	27.2
○	Going to a movie	13.0	7.8	5.9
	No response	0.8	0.3	0.1

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-511000-B1B-123
Exercise Type:	Multiple Choice
1979-80 Objective:	Values reading and literature
1979-80 Subobjective:	Recognizes that reading can be a source of enjoyment; demonstrates a commitment to reading for enjoyment
NAEP Scoring:	Machine Scored

Ages	09	13	17
1979-80 Package Exercise:	0404	0404	0404
Total Time in Seconds:	0046	0051	0043

H-512000-B1B-2,3

People can find out about important news events in different ways. How often do you find out about the news from each of the following sources?

	No Response		Every day	Several times a week	Several times a month	Several times a year	Never
Age 13	0.5	A. Television	68.3	26.0	3.5	0.9	0.8
Age 17	0.3		65.8	29.4	3.5	0.7	0.4
Age 13	1.6	B. Radio	50.6	33.9	8.9	2.6	2.4
Age 17	0.3		68.6	25.5	4.0	1.1	0.6
Age 13	1.8	C. Magazines	3.9	22.8	40.0	14.2	17.4
Age 17	0.6		2.6	25.5	50.6	13.4	7.3
Age 13	1.1	D. Newspapers	41.1	35.4	11.8	5.2	5.1
Age 17	0.3		48.3	33.6	12.8	3.4	1.6

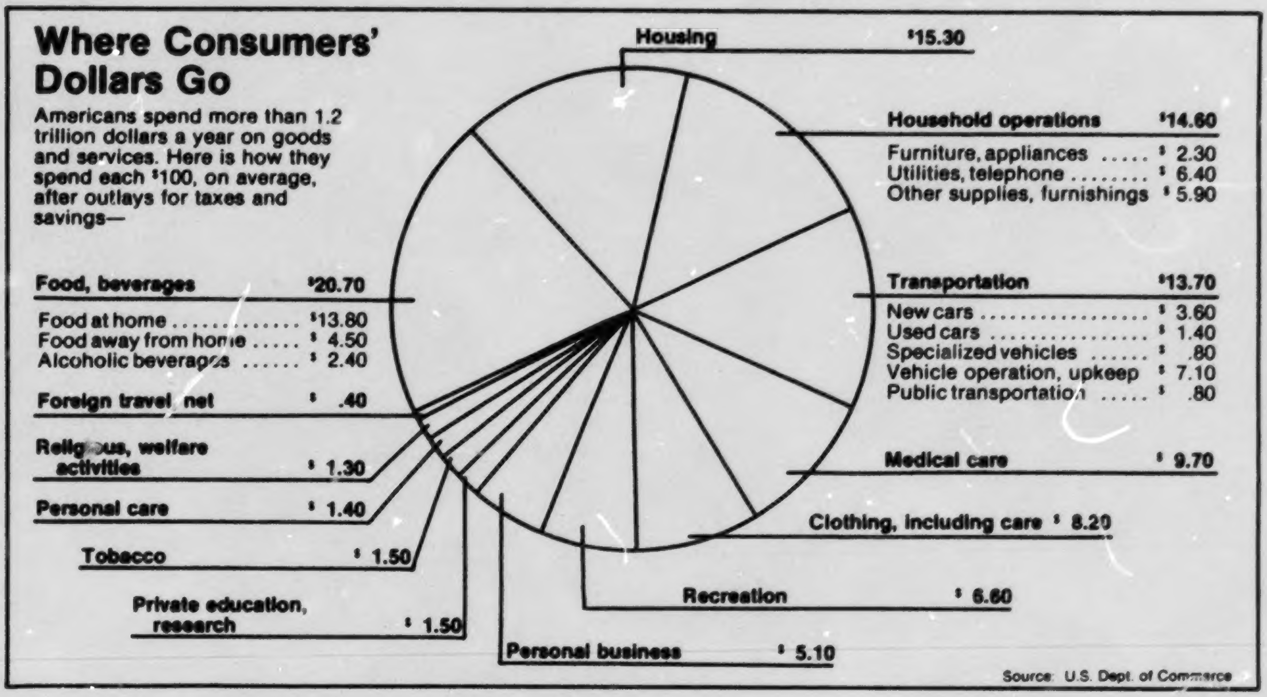
STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-512000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Values reading and literature		
1979-80 Subobjective:	Recognizes that reading can be a means of acquiring knowledge and solving problems; demonstrates a commitment to reading as a means of acquiring knowledge and solving problems		
NAEP Scoring:	Machine Scored		
Ages		13	17
1979-80 Package Exercise:		1509	1004
Total Time in Seconds:		0060	0065

H-601000-B1B-2,3

The pie chart below shows how Americans, on the average, spend each $100 after paying taxes and putting money into savings. Use the chart to answer the questions below and on the next page.

"Reprinted from 'U.S. News & World Report.'"



Source: U.S. Dept. of Commerce

"Copyright 1978 U.S. News & World Report, Inc."

A. On what do Americans spend the MOST money?

○ Transportation

○ Household operations

○ Foreign travel

● Food and beverages

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-601000-B1B-2,3
(Continued)

B. On which of the following areas of transportation do Americans spend the MOST money?

● Vehicle operation, upkeep
○ Used cars
○ Public transportation
○ New cars

○ I don't know.

C. On which of the following areas do Americans spend more money than they do on tobacco?

○ Religious and welfare activities
○ Private education and research
○ Foreign travel
● Alcoholic beverages

○ I don't know.

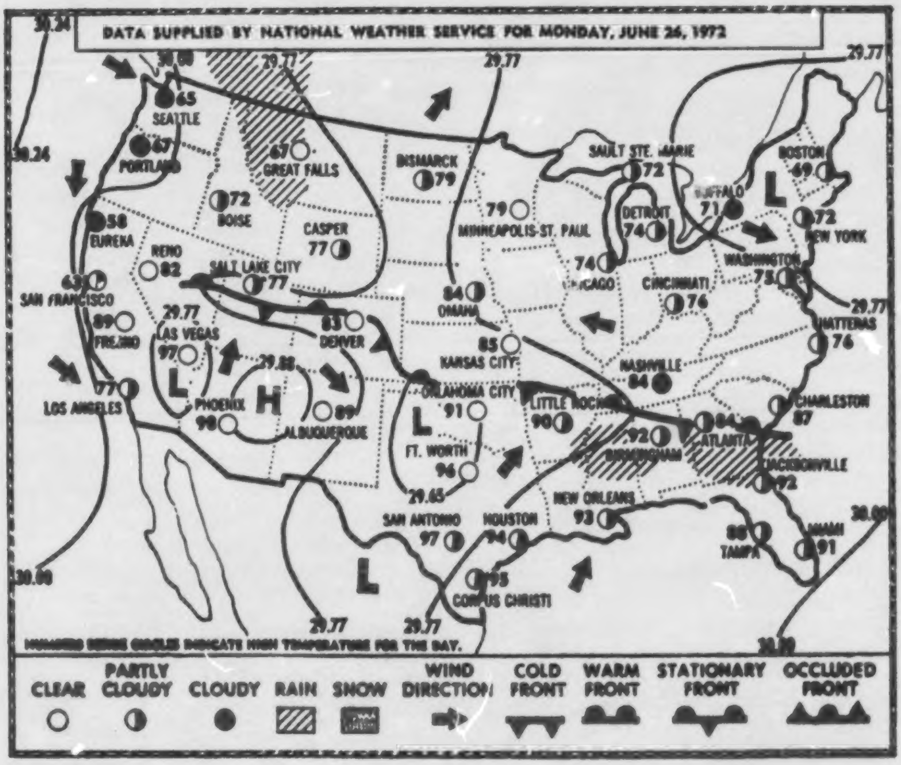
STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-601000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Applies study skills in reading		
1979-80 Subobjective:	Obtains information from nonprose reading facilitators		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	04* A	92.36	97.04
	01* B	80.24	88.37
	04* C	74.50	89.85
1979-80 Package Exercise:		0507	0504
Total Time in Seconds:		0165	0148
Source Information:	Reprinted from "U.S. News and World Report", May 1, 1978. Copyright 1978 U.S. News and World Report, Inc.		

H-603000-B1B-2,3

A weather map from a newspaper is shown below. Use the weather map to answer the questions on the next page.

Today's Weather Forecast



PLEASE CONTINUE ON THE NEXT PAGE

H-603000-B1B-2,3
(Continued)

A. What will the weather be like in Fort Worth, Texas?

- ○ Hot and partly cloudy
- ● Hot and clear
- ○ Cool and windy
- ○ Cool and partly cloudy

- ○ I don't know.

B. What will the weather be like just south of the stationary front running through Little Rock, Arkansas and Atlanta, Georgia?

- ○ Windy
- ○ Clear
- ● Rainy
- ○ Cool

- ○ I don't know.

C. What can be said about the weather forecast for the cities of Boston and New York?

- ○ A stationary front will be located between Boston and New York.
- ● Both Boston and New York will be partly cloudy.
- ○ Both Boston and New York will get easterly breezes from the Atlantic Ocean.
- ○ Boston will be warmer than New York.

- ○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-603000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Applies study skills in reading		
1979-80 Subobjective:	Obtains information from nonprose reading facilitators		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	02* A	87.82	92.55
	03* B	62.54	77.96
	02* C	73.37	86.35
1979-80 Package Exercise:		0709	0707
Total Time in Seconds:		0148	0137
Source Information:	"Today's Weather Forecast", San Francisco Chronicle, June 26, 1972.		

H-604000-B1B-1

A schedule of train fares is shown below. The schedule tells how much it costs to ride the train between New York and Washington and other stops along the way. Use the schedule to answer the questions below and on the next page.

NEW YORK—WASHINGTON FARES

BETWEEN	Metroliner Coach	Coach	Metroclub	Parlor Car
NEW YORK and				
Trenton	$ 6.50	$ 3.50	$11.40	$ 6.90
Philadelphia	8.25	5.25	14.15	9.65
Wilmington	9.50	6.50	17.00	12.50
Baltimore	16.75	10.75	27.15	19.65
Capital Beltway	18.50	11.25	30.40	22.90
Washington	19.00	11.25	30.90	23.40

A. Which type of train travel is cheapest?

○ Metroliner Coach

● Coach

○ Metroclub

○ Parlor Car

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-604000-B1B-1
(Continued)

B. The cheapest fare on the Metroclub is between which two cities?

○ New York and Washington
○ New York and Baltimore
○ New York and Wilmington
● New York and Trenton

○ I don't know.

C. What is the fare between New York and Capital Beltway in the Parlor Car?

○ $ 6.90
○ $18.50
○ $19.65
● $22.90

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-604000-B1B-1

Exercise Type: Multiple Choice

1979-80 Objective: Applies study skills in reading

1979-80 Subobjective: Obtains information from nonprose reading facilitators

NAEP Scoring: Machine Scored

Ages		09
National Results:	02* A	71.52
	04* B	54.91
	C4* C	47.45

1979-80
Package Exercise: 0509

Total Time in Seconds: 0164

H-628000-B1B-1

The Earth We Live On

UNIT 1

1. The Earth in Space 7
2. Maps and Globes 15
3. Land and Water 29
Checkup Time 40
Find Out 41

Living in the Desert

UNIT 2

1. American Deserts 45
2. The Sahara 53
3. The Gobi Desert 61
4. Australian Deserts 67
Checkup Time 74
Find Out 75

Living in Western Coastal Lands

UNIT 3

1. Northwest Coast of North America 79
2. Southwest Coast of South America 89
3. New Zealand 95
4. Northwest Europe 101
Checkup Time 114
Find Out 115

Living in Tropical Rain Forests

UNIT 4

1. The Amazon River Basin 119
2. The Congo River Basin 129
3. Malaya 137
Checkup Time 144
Find Out 145

Living on Plains

UNIT 5

1. Interior Plains of North America 149
2. The Pampa 163
3. Living Along the Hwang Ho ..171
4. The Veld 179
Checkup Time 186
Find Out 187

Living in Mountains

UNIT 6

1. North America's Rocky Mountains 191
2. The Alps of Europe 201
3. The Andes of South America .211
4. Living in the Himalayas 219
Checkup Time 226
Find Out 227

Man and His Resources

UNIT 7

1. Man Needs Energy 231
2. Man Needs Materials 239
3. Governments 245
Checkup Time 254
Find Out 255

Stories About Our Country

UNIT 8

1. Great Events 259
2. Famous Americans 267
3. Historic Places 273
Checkup Time 278
Find Out 279

Key Social Science Understandings 280
Glossary of Social Science Words 283
Index 286

H-628000-B1B-1

In this exercise you will be asked some questions about the table of contents from a textbook. Do not try to read the entire table of contents. Instead, read Question A and then find the answer by looking through the table of contents. Continue until you have answered all the questions below and on the next page.

A. In which unit would you find out about important people, places and events in the United States?

○ Unit 5
○ Unit 6
○ Unit 7
● Unit 8

○ I don't know.

B. On which page would you begin to find out about living in the Gobi Desert?

○ Page 40
○ Page 45
● Page 61
○ Page 67

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-628000-B1B-1
(Continued)

C. In the unit on mountains, which chapter describes living in the Himalayan Mountains?

○ Chapter 1
○ Chapter 2
○ Chapter 3
● Chapter 4

○ I don't know.

D. Where in this textbook should you look to find the definition of the word *longitude*?

○ In the Find Out section at the end of Unit 7
○ In Chapter 1 of Unit 8
○ In the Index
● In the Glossary of Social Science Words

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-628000-B1B-1	
Exercise Type:	Multiple Choice	
1979-80 Objective:	Applies study skills in reading	
1979-80 Subobjective:	Uses the various parts of a book	
NAEP Scoring:	Machine Scored	
Ages		09
National Results:	04* A	58.07
	03* B	69.56
	04* C	49.71
	04* D	34.65
1979-80 Package Exercise:		0908
Total Time in Seconds:		0247
Source Information:	Table of contents from *Regions and Social Needs* by Frederick King, Dorothy Kendall Bracken and Margaret Sloan. Reprinted by permission of LAIDLAW BROTHERS, A Division of Doubleday & Company, Inc.	

H-630000-B1B-1

What type of information is found in the table of contents of a textbook?

○ The life of the writer of the book

○ Unusual or special words found in the book

● The name and page of each chapter

○ The date the book was written

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-630000-B1B-1	
Exercise Type:	Multiple Choice	
1979-80 Objective:	Applies study skills in reading	
1979-80 Subobjective:	Uses the various parts of a book	
NAEP Scoring:	Machine Scored	
Ages		09
National Results:	03*	55.00
1979-80 Package Exercise:		0907
Total Time in Seconds:		0029

H-641000-B1B-2,3

The list of guide words below shows the first and last topics contained in each volume of an encyclopedia. For example, the first topic in Volume 2 is "Art Nouveau" and the last topic is "Burmese". Use this list to answer the questions below and on the next page.

Volume	Guide Words
Volume 1	A-Artillery
Volume 2	Art Nouveau-Burmese
Volume 3	Burnap-Colonie
Volume 4	Colonna-Electron
Volume 5	Electron Gun-Germanicus
Volume 6	Germanium-Infantry
Volume 7	Infantry-Longhi
Volume 8	Longinus-Music
Volume 9	Musical-Phrygia
Volume 10	Phyfe-Sibelius
Volume 11	Sibenik-Uruguay
Volume 12	U.S.A.-Zworykin

A. In which volume should you look first to find out about the eating habits of a frog?

○ Volume 4
● Volume 5
○ Volume 6
○ Volume 9

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-641000-B1B-2,3
(Continued)

B. In which volume should you look first to learn about liberalism from the eighteen hundreds to modern times?

- ○ Volume 3
- ○ Volume 4
- ● Volume 7
- ○ Volume 8

- ○ I don't know.

C. In which volume should you look first to find information on national parks and mountain regions in Canada?

- ● Volume 3
- ○ Volume 8
- ○ Volume 9
- ○ Volume 10

- ○ I don't know.

D. In which volume should you look first to find information on insurance companies and fire insurance policies?

- ○ Volume 4
- ○ Volume 5
- ● Volume 7
- ○ Volume 10

- ○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-641000-B1B-23

Exercise Type: Multiple Choice

1979-80 Objective: Applies study skills in reading

1979-80 Subobjective: Obtains information from materials commonly found in libraries or resource centers

NAEP Scoring: Machine Scored

Ages		13	17
National Results:	02* A	64.47	80.67
	03* B	63.53	79.06
	01* C	60.67	76.47
	03* D	64.92	82.51
1979-80 Package Exercise:		1007	1009
Total Time in Seconds:		0162	0150

H-648000-B1B-1

A card from a library card catalog is shown below. The card tells about a book in the library. Use the card to answer the questions below and on the next page.

JuvC
813
M1785

McGraw, Eloise
Sawdust in his shoes
McGann. 1950
246 p.

1. Circus---Fiction

A. How many pages does this book have?

○ 195
● 246
○ 785
○ 813

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-648000-B1B-1

(Continued)

B. What is this book about?

○ A carpenter
○ A shoemaker
○ A runner
● A circus

○ I don't know.

C. When was this book written?

○ 1785
● 1950
○ 1976
○ 1978

○ I don't know.

D. Which piece of information tells you how to locate this book on a library shelf?

● JuvC 813 M1785
○ McGraw, Eloise
○ Sawdust in his shoes
○ 1. Circus

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-648000-B1B-1	
Exercise Type:	Multiple Choice	
1979-80 Objective:	Applies study skills in reading	
1979-80 Subobjective:	Obtains information from materials commonly found in libraries or resource centers	
NAEP Scoring:	Machine Scored	
Ages		09
National Results:	02* A	82.69
	04* B	45.90
	02* C	84.21
	01* D	74.54
1979-80 Package Exercise:		0705
Total Time in Seconds:		0151

H-649000-B1B-1

A. Which word would appear FIRST if you were to arrange these words in alphabetical (a-b-c) order?

○ Paper
● Friend
○ Uncle
○ Time

○ I don't know.

B. Which word would appear FIRST if you were to arrange these words in alphabetical (a-b-c) order?

○ Strong
○ Straw
● Straight
○ Strict

○ I don't know.

C. Which word would appear LAST if you were to arrange these words in alphabetical (a-b-c) order?

○ Bring
○ Boy
● Dog
○ Dirt

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

H-649000-B1B-1
(Continued)

D. Which word would appear LAST if you were to arrange these words in alphabetical (a-b-c) order?

○ River

○ Robe

○ Reap

● Room

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-649000-B1B-1

Exercise Type: Multiple Choice

1979-80 Objective: Applies study skills in reading

1979-80 Subobjective: Obtains information from materials commonly found in libraries or resource centers

NAEP Scoring: Machine Scored

Ages		09
National Results:	02* A	88.35
	03* B	74.33
	03* C	57.06
	04* D	65.06

1979-80 Package Exercise: 0508

Total Time in Seconds: 0121

H-664000-B1B-1

A food menu from a drive-in restaurant is shown below. Use the menu to answer the questions on the next page.

BIG JOHN'S FAMILY DRIVE-IN

Plain Burger	60¢
Cheeseburger	70¢
Deluxe Burger - 1/4 lb. meat, onions, tomato, relish, lettuce	$1.00
Deluxe Burger with cheese	$1.10
Jumbo Burger - 2 beef patties with everything	$1.30
Jumbo Burger with cheese	$1.40
Hot Dog	55¢
Corn Dog	65¢
French Fries	
Small	45¢
Large	65¢
Shakes	
Small	55¢
Large	75¢
Soft Drinks	
Small	35¢
Large	55¢
Milk	30¢
Ice Cream	
Cone	35¢
Dish	65¢

All prices include tax

PLEASE CONTINUE ON THE NEXT PAGE

H-664000-B1B-1

(Continued)

A. How much does a Deluxe Burger with cheese cost?

○ 70¢
○ $1.00
● $1.10
○ $1.40

○ I don't know.

B. You want a hamburger with two patties and everything on it. Which burger should you order?

○ A Cheeseburger
○ A Plain Burger
● A Jumbo Burger
○ A Deluxe Burger

○ I don't know.

C. You have 60¢ to spend. Which one of the following items could you NOT buy?

○ A hot dog
○ A large soft drink
● A dish of ice cream
○ A small shake

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-664000-B1B-1	
Exercise Type:	Multiple Choice	
1979-80 Objective:	Applies study skills in reading	
NAEP Scoring:	Machine Scored	
Ages		09
National Results:	03* A	82.27
	03* B	70.04
	03* C	65.33
1979-80 Package Exercise:		0708
Total Time in Seconds:		0181

H-741000-B1B-2,3

How often do you use reference materials for each of the following reasons?

	No Response		Several times a week	Several times a month	Several times a year	About once a year	Never
Age 13	0.5	A. A dictionary to look up the meaning of a word	46.4	35.6	13.0	3.1	1.4
Age 17	0.2		29.7	43.2	20.5	5.1	1.2
Age 13	1.3	B. A dictionary to spell a word correctly	28.9	36.1	19.2	6.2	8.3
Age 17	0.2		20.0	38.3	25.4	9.5	6.7
Age 13	1.6	C. A dictionary to discover the origin of a word	16.5	30.7	24.6	11.7	15.0
Age 17	0.4		6.5	17.6	24.5	23.9	27.0
Age 13	1.9	D. A dictionary to pronounce a word	20.6	29.1	23.5	12.1	12.8
Age 17	0.4		8.7	21.2	28.8	20.8	20.2
Age 13	1.5	E. An encyclopedia to find information about a topic	16.9	41.2	29.4	7.9	3.1
Age 17	0.2		10.1	40.7	37.8	8.5	2.6
Age 13	1.7	F. A thesaurus to find words with similar meanings	9.3	17.1	23.5	16.7	31.6
Age 17	0.3		7.2	17.1	20.9	18.8	35.7

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-741000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Applies study skills in reading		
1979-80 Subobjective:	Obtains information from materials commonly found in libraries or resource centers		
NAEP Scoring:	Machine Scored		
Ages		13	17
1979-80 Package Exercise:		1301	1306
Total Time in Seconds:		0086	0087

H-742000-B1B-1

A. How often do you use a dictionary to look up the meaning of a word?

		Age 9
○	Several times a week	42.6
○	Several times a month	23.4
○	Several times a year	18.6
○	About once a year	10.3
○	Never	4.8
	No response	0.4

B. How often do you use a dictionary to spell a word correctly?

		Age 9
○	Several times a week	34.0
○	Several times a month	23.3
○	Several times a year	16.2
○	About once a year	11.9
○	Never	14.2
	No response	0.4

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: H-742000-B1B-1

Exercise Type: Multiple Choice

1979-80 Objective: Applies study skills in reading

1979-80 Subobjective: Obtains information from materials commonly found in libraries or resource centers

NAEP Scoring: Machine Scored

Ages 09

1979-80 Package Exercise: 1110

Total Time in Seconds: 0052

H-761000-B1B-2,3

Have you ever been *taught how to do* each of the following?

	No Response			Yes	No
Age 13	0.0	A.	Find the main idea of a paragraph	96.5	3.4
Age 17	0.2			96.2	3.5
Age 13	0.1	B.	Increase your reading speed	46.4	53.4
Age 17	0.2			51.3	48.6
Age 13	0.2	C.	Read quickly to get the general idea of the material you are reading	56.3	43.6
Age 17	0.8			63.4	35.8
Age 13	0.1	D.	Change your reading speed depending on the *type of material* you are reading	55.1	44.9
Age 17	0.2			54.1	45.6
Age 13	0.1	E.	Change your reading speed depending on the *purpose* for which you are reading	58.0	41.8
Age 17	0.3			61.7	38.0

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-761000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Applies study skills in reading		
1979-80 Subobjective:	Uses various study techniques		
NAEP Scoring:	Machine Scored		
Ages		13	17
1979-80 Package Exercise:		1203	1203
Total Time in Seconds:		0069	0065

H-762000-B1B-2,3

How often *do you do* each of the following?

	No Response			Always	Usually	Once in a while	Never
Age 13	0.0	A.	Take notes while you are studying	11.6	38.9	44.4	5.0
Age 17	0.1			11.2	39.9	42.1	6.7
Age 13	0.1	B.	Make an outline of what you are studying	5.5	17.9	52.1	24.3
Age 17	0.2			3.7	14.6	52.6	29.0
Age 13	0.2	C.	Read quickly to get the general idea of the material you are reading	16.5	39.8	26.5	17.0
Age 17	0.1			15.1	48.3	27.4	9.1
Age 13	0.0	D.	Change your reading speed depending on the *type of material* you are reading	21.8	33.4	24.9	19.9
Age 17	0.2			26.9	37.7	21.8	13.4
Age 13	0.1	E.	Change your reading speed depending on the *purpose* for which you are reading	22.6	31.5	27.7	18.3
Age 17	0.1			27.6	37.2	22.5	12.5

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-762000-B1B-23

Exercise Type: Multiple Choice

1979-80 Objective: Applies study skills in reading

1979-80 Subobjective: Uses various study techniques

NAEP Scoring: Machine Scored

Ages	13	17
1979-80 Package Exercise:	1204	1204
Total Time in Seconds:	0074	0072

H-801000-B1B-1,2,3

Have you ever done each of the following?

		Yes	No
A.	Have you ever laughed when you read a story?	○	○
B.	Have you ever felt bored when you read a story?	○	○
C.	Have you ever cried when you read a story?	○	○
D.	Have you ever felt angry when you read a story?	○	○

		No Response	Yes	No
A.	Age 9	0.3	93.6	6.1
	Age 13	0.3	95.5	4.2
	Age 17	-	96.0	4.0
B.	Age 9	0.4	64.7	34.9
	Age 13	0.3	87.3	12.4
	Age 17	0.0	95.8	4.1
C.	Age 9	0.5	18.0	81.4
	Age 13	0.4	27.1	72.5
	Age 17	0.0	39.2	60.8
D.	Age 9	0.7	33.7	65.7
	Age 13	0.4	50.2	49.4
	Age 17	0.1	69.6	30.3

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	H-801000-B1B-123		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Responds to written works in interpretive and evaluative ways		
1979-80 Subobjective:	Demonstrates awareness of emotional impact of written works		
NAEP Scoring:	Machine Scored		
Ages	09	13	17
1979-80 Package Exercise:	0409	1504	0807
Total Time in Seconds:	0053	0050	0050

H-821000-B1B-2,3*

Three examples of different types of writing are shown below and on the next page. Read each example and then fill in the oval beside the type of writing it represents.

A. When I bought you, I was going to write religiously in you every day, but some days nothing worth writing happens and other days I'm too busy or too bored or too angry or too annoyed, or just too me to do anything I don't have to do.

- ○ Newspaper article
- ○ Personal letter
- ○ Poem
- ○ Fairy tale
- ○ Short story
- ● Diary entry

- ○ I don't know.

B. The Federal Communications Commission announced Thursday a wide-ranging inquiry into the rate structure of the telephone industry, an investigation whose outcome is likely to affect everything down to the cost of a local phone call.

- ● Newspaper article
- ○ Personal letter
- ○ Poem
- ○ Fairy tale
- ○ Short story
- ○ Diary entry

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

H-821000-B1B-2,3*

(Continued)

C.

O white pear,
your flower-tufts
thick on the branch,
bring summer and ripe fruits
in their purple hearts.

- ○ Newspaper article
- ○ Personal letter
- ● Poem
- ○ Fairy tale
- ○ Short story
- ○ Diary entry

- ○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-821000-B1B-23		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Responds to written works in interpretive and evaluative ways		
1979-80 Subobjective:	Applies personal experience or knowledge of other works or fields of study to written works		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	06* A	77.31	89.46
	01* B	89.13	94.31
	03* C	90.35	95.08
1979-80 Package Exercise:		0708	0706
Total Time in Seconds:		0157	0111

H-841000-B1B-1,2,3

What makes a good story? List three things on the lines below.

	Age 9	9.5	-	14.3	2.6	13.8	2.6	1.0	36.1	6.3	13.8
	Age 13	2.1	0.0	20.4	3.7	20.7	13.3	0.2	30.9	5.6	3.0
1.	Age 17	2.2	-	21.9	3.1	25.5	19.5	0.0	25.4	1.6	0.8
	Age 9	29.3	-	11.1	2.8	11.3	1.4	0.6	25.5	6.4	11.6
	Age 13	7.3	0.0	20.5	5.3	21.6	10.3	0.2	27.0	5.2	2.5
2.	Age 17	5.3	-	23.5	5.5	20.8	14.5	-	27.3	1.6	1.6
	Age 9	50.8	-	7.4	2.2	6.3	0.6	0.4	19.3	3.7	9.4
	Age 13	20.3	0.0	16.3	7.2	15.4	5.7	0.1	27.8	3.8	3.4
3.	Age 17	14.9	-	19.7	9.0	17.0	7.2	-	29.3	1.4	1.4
		00	01	02	03	04	05	06	07	08	09

Levels

	Age 9	9.5	31.4	1.5	0.4	57.2
Level 1	Age 13	2.1	52.4	2.0	3.8	39.8
	Age 17	2.2	66.1	1.4	2.4	27.8
	Age 9	29.3	25.0	1.2	0.4	44.1
Level 2	Age 13	7.3	50.4	3.5	3.8	35.0
	Age 17	5.3	57.9	3.5	2.8	30.5
	Age 9	50.8	14.9	1.2	0.3	32.8
Level 3	Age 13	20.3	37.2	4.7	2.7	35.1
	Age 17	14.9	44.6	5.7	2.7	32.1
		00	01	02	03	08

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	H-841000-B1B-123		
Exercise Type:	Open Ended		
1979-80 Objective:	Responds to written works in interpretive and evaluative ways		
1979-80 Subobjective:	Evaluates written works		
NAEP Scoring:	Hand Scored		
Ages	09	13	17
1979-80 Package Exercise:	1104	1405	1005
Total Time in Seconds:	0064	0066	0064

SCORING GUIDE--RESPONDING TO LITERATURE
EVALUATING LITERATURE

Qualities of Good Literature
"Good Story"
H-841000-B1B-1,2,3
Age 9, Package 11, Exercise 4
Age 13, Package 14, Exercise 5
Age 17, Package 10, Exercise 5

Scoring Guide Categories:

I. First Categorization--Description of type of qualities listed.

0 = No response.

1 = Relationship between form and content. Respondents may state that the dialogue is compatible with the topic, for example.

2 = Content. Respondents may refer to one or more of the following types of content: mystery, westerns, fantasy, adventure, danger, action, humor, suspense, romance, drama, any reference to theme, or excitement.

3 = Form. Respondents mention some aspect of form, such as: high point, strong words, vivid language, suspenseful beginning, length, style, construction of the text, or happy ending.

4 = Subjective reaction. Respondents give a statement to the effect that a good story should evoke a subjective reaction of one of the following types: sensible, interesting, intelligent, funny, imaginative, dramatic, suspenseful, or adventurous.

5 = Unelaborated features of genre. Respondents refer to one of the following characteristics: plot, character, setting--with or without redundant "good."

6 = Naming of a specific story or author. Respondents list a particular title or author.

7 = Undetermined or circular. These are responses where you cannot determine whether the quality is one of content or form, or the answer is circular, for example: the writer, author, good author, good literature, good writing, good words, the title, the ending, language, or good subject.

8 = References to format. Respondents list some quality related to format, for example: neatness, commas, quotation, indentations, capital letters, summary, controlling idea, or has a title.

9 = Other. Responses are totally off task, illegible, illiterate, "I don't know," or other nonsense.

II. Second Categorization--Level of the qualities listed.

1 = Identifies characteristics of work as a whole. Responses refer to sex, violence, human adventure, catchy title, dialogue, plot, or setting.

2 = Analyzes the way the text works. Respondent states ideas, such as: use of foreshadowing or irony, sentences are to the point, the tension rises, enthusiastic words are used, surprise ending is effective.

3 = Makes statements about the meaning or theme. Respondent makes statements, such as: "It makes me think"; "It has a good moral"; "It expresses your feelings"; or "It has meaning, meaningfulness."

NOTE: This categorization only applies to papers rated "1" through "5" for the first categorization.

H-842000-B1B-1,2,3

What makes a good poem? List three things on the lines below.

		00	01	02	03	04	05	06	07	08	09
1.	Age 9	11.9	0.0	8.6	34.9	6.2	0.2	0.8	21.1	3.7	12.5
	Age 13	5.6	0.0	8.4	48.2	8.2	0.6	0.3	20.6	3.2	4.8
	Age 17	3.3	0.0	11.1	38.1	16.5	1.0	-	27.4	0.8	1.7
2.	Age 9	32.0	-	7.7	13.2	9.7	0.2	0.5	20.6	6.0	10.2
	Age 13	13.5	0.0	10.3	21.9	15.0	0.8	0.3	26.1	6.4	5.7
	Age 17	7.8	0.1	12.6	27.5	19.0	0.7	-	29.2	1.2	1.8
3.	Age 9	51.8	-	5.5	6.3	6.3	0.1	0.3	16.4	5.0	8.4
	Age 13	30.6	0.0	8.8	13.5	12.8	0.5	0.2	19.8	7.2	6.7
	Age 17	19.8	0.0	12.5	16.1	20.6	0.8	-	27.2	1.2	1.8

Levels

		00	01	02	03	08
Level 1	Age 9	11.9	48.2	1.2	0.6	38.1
	Age 13	5.6	60.9	2.4	2.1	28.9
	Age 17	3.3	54.3	3.7	8.7	30.0
Level 2	Age 9	32.0	29.0	1.4	0.4	37.2
	Age 13	13.5	42.0	3.1	3.0	38.5
	Age 17	7.8	45.7	4.7	9.6	32.2
Level 3	Age 9	51.8	16.5	1.1	0.6	30.1
	Age 13	30.6	30.5	2.2	3.0	33.8
	Age 17	19.8	38.6	2.6	8.9	30.2

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-842000-B1B-123

Exercise Type: Open Ended

1979-80 Objective: Responds to written works in interpretive and evaluative ways

1979-80 Subobjective: Evaluates written works

NAEP Scoring: Hand Scored

Ages	09	13	17
1979-80 Package Exercise:	1008	0810	0808
Total Time in Seconds:	0065	0066	0065

SCORING GUIDE--RESPONDING TO LITERATURE
EVALUATING LITERATURE

Qualities of Good Literature
"Good Poem"
H-842000-B1B-1,2,3
Age 9, Package 10, Exercise 8
Age 13, Package 8, Exercise 10
Age 17, Package 8, Exercise 8

Scoring Guide Categories:

I. First Categorization--Description of type of qualities listed.

0 = No response.

1 = Relationship between form and content. Respondents may state the rhyme pattern is compatible with the topic, for example.

2 = Content. Respondents may refer to one or more of the following types of content: mystery, westerns, fantasy, adventure, danger, action, humor, suspense, romance, drama, any reference to theme, or excitement.

3 = Form. Respondents mention some aspect of form, such as: good rhyme, high point, strong words, vivid language, suspenseful beginning, length, style, construction of the text, or happy ending.

4 = Subjective reaction. Respondents give a statement to the effect that a poem should evoke a subjective reaction of one of the following types: sensible, interesting, intelligent, funny, imaginative, dramatic, suspenseful, or adventurous.

5 = Unelaborated features of genre. Respondents refer to one of the following characteristics: plot, character, setting--with or without redundant "good."

6 = Naming of a specific poem or poet. Respondents list a particular poem or poet.

7 = Undetermined or circular. These are responses where you cannot determine whether the quality is one of content or form, or the answer is circular, for example: poet, good poet, good literature, good writing, good words, the title, the ending, language, or good subject.

8 = References to format. Respondents list some quality related to format, for example: neatness, commas, quotation, indentations, capital letters, summary, controlling idea, or has a title.

9 = Other. Responses are totally off task, illegible, illiterate, "I don't know," or other nonsense.

II. Second Categorization--Level of the qualities listed.

1 = Identifies characteristics of work as a whole. Responses refer to sex, violence, human adventure, catchy title, dialogue, good rhythm, plot, or setting.

2 = Analyzes the way the text works. Respondent states ideas, such as: use of foreshadowing or irony, the tension rises, enthusiastic words are used, or surprise ending is effective.

3 = Makes statements about the meaning or theme. Respondent makes statements, such as: "It makes me think"; "It has a good moral"; "It expresses your feelings"; or "It has meaning, meaningfulness."

NOTE: This categorization only applies to papers rated "1" through "5" for the first categorization.

H-901000-B1B-1,2,3

Is each of the following things usually easy for you, or is it usually hard?

	No Response			Usually Easy	Usually Hard
Age 9	0.3	A.	Keeping your mind on your reading	78.8	20.8
Age 13	0.1			67.1	32.8
Age 17	0.4			63.1	36.4
Age 9	0.9	B.	Reading long sentences	75.3	23.8
Age 13	0.1			84.0	15.9
Age 17	0.5			81.0	18.5
Age 9	0.7	C.	Finishing silent reading in class in the amount of time given	60.1	39.2
Age 13	0.1			64.8	35.1
Age 17	0.6			68.6	30.9
Age 9	0.8	D.	Reading a story with new words	42.0	57.2
Age 13	0.2			51.2	48.6
Age 17	0.6			57.3	42.1
Age 9	1.1	E.	Finishing books you have started	79.8	19.1
Age 13	0.2			72.7	27.1
Age 17	0.8			71.4	27.7
Age 9	0.7	F.	Reading books with small printing	53.1	46.3
Age 13	0.5			67.4	32.1
Age 17	0.7			71.0	28.3
Age 9	0.9	G.	Finding a book that interests you	58.8	40.3
Age 13	0.2			50.5	49.3
Age 17	0.5			54.8	44.7
Age 9	0.7	H.	Reading very long books	47.4	51.9
Age 13	0.2			44.3	55.6
Age 17	1.0			41.5	57.5
Age 9	0.3	I.	Finding a book on a subject that is easy for you to read	82.7	17.0
Age 13	0.2			82.1	17.7
Age 17	0.6			81.6	17.9

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-901000-B1B-123

Exercise Type: Multiple Choice

NAEP Scoring: Machine Scored

Ages	09	13	17
1979-80 Package Exercise:	0910	1110	1408
Total Time in Seconds:	0107	0102	0102

H-904000AB1B-1,2,3

What kind of reader do you think you are for your age?

		Age 9	Age 13	Age 17
○	A poor reader	2.6	5.1	6.2
○	A good reader	56.1	65.8	62.4
○	A very good reader	38.3	25.4	28.9
○	I don't know.	2.8	3.4	2.3
	No response	0.2	0.2	0.3

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: H-904000-B1B-123 *

Exercise Type: Multiple Choice

NAEP Scoring: Machine Scored

Ages	09	13	17
1979-80 Package Exercise **:	0402	0402	0402
Total Time in Seconds:	0015	0016	0014

* This exercise occurs in more than one booklet, and the total time in seconds reflected on this page represents the median presentation time across all occurrences. In addition, the response percentage values appearing on the exercise page represent the mean of the percentage values across all occurrences at the given age or ages.

** Also Occurred in:

N0502 N0602 N0702 N0802 N0902
N1002 N1102 S0502 S0602 S0702
S0802 S0902 S1002 S1102 S1202
S1302 S1402 T0702 T0802 T0902
T1002 T1102 T1202 T1402 T1502

N = Age 9 package exercise
S = Age 17 package exercise
T = Age 13 package exercise

APPENDIX B

RELEASED EXERCISES DEVELOPED FOR THE 1970-71 LITERATURE ASSESSMENT, LISTED IN NAEP NUMBER ORDER

4-102004-22B-2*

You are going to be asked a question about a passage based on a famous story that has been disguised in a modern form. Study the example below.

Example:

> As she walked through the strange part of town she was a little nervous. Then an older man, nice-looking, but a little tough, stopped her. "Where are you going, little girl?" he asked. "To take these books to my aunt on South Street," answered the little girl. But she would not let him go with her; her mother had told her to watch out for strange men.

Which one of these characters do you think the passage is based on?

- ○ Cinderella
- ○ Goldilocks
- ○ Sleeping Beauty
- ● Little Red Ridinghood

- ○ I don't know.

The passage is like the story of Little Red Ridinghood, so you would fill in the oval beside Little Red Ridinghood as is shown.

PLEASE CONTINUE ON THE NEXT PAGE

4-102004-22B-2*

(Continued)

This next exercise is like the example. Listen carefully when I read the passage which is based on a famous story. Then fill in the oval beside the name of the story that you think the passage is based on.

The two men came to Hopewell and set up the "Youth Shop for Old People." The shop supposedly sold items that made people look young. Rich Mrs. Finelli bought some and believed she was young again. No one wanted to hurt her feelings. One day, however, Andrew said to Mrs. Finelli, who had bought more than anyone else, "Hey, Mrs. Finelli! You look just the same as you always did."

Which one of these stories do you think the passage is based on?

○ Chicken Little

○ Rumpelstiltskin

○ Jack and the Beanstalk

● The Emperor's New Clothes

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-102004-22B-2	
Exercise Type:	Multiple Choice	
1970-71 Objective:	Reads Literature of Excellence	
1970-71 Theme:	Recognizing Literary Works and Characters	
NAEP Scoring:	Machine Scored	
Ages		13
National Results:	04*	74.09
1979-80 Package Exercise:		0905
1970-71 Package Exercise:		0306
Total Time in Seconds:		0139

-102006-22B-2,3*

Each of the sentences below has a blank space, indicating that a word or set of words has been omitted. Beneath the sentence are four words or sets of words. These are the names of figures in myths, legends, or famous literary works. You are to choose the one word or set of words which, when inserted in the sentence, BEST fits in with the meaning of the sentence as a whole. Fill in the oval beside the word or words that you think best.

A. If you were going to give a name to a kind of engine that you wanted people to think was very strong, you would name the engine ________.

○ Joshua
○ Methuselah
○ Nimrod
● Samson

○ I don't know.

B. He went about the country like __________ telling his ideas to the people he thought would do the most with them, and the results of his trips improved the life of the poor.

● Johnny Appleseed
○ Pecos Bill
○ Jesse James
○ Paul Revere

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-102006-22B-2,3*
(Continued)

C. "Just because Jack heard that rumor, he went around telling everyone that the superhighway was going right through the town and that all the stores would be closed."

"Yes, that's why Jack got his nickname ___________."

- ○ Puss-in-Boots
- ● Chicken Little
- ○ Peter Rabbit
- ○ Rumpelstiltskin

- ○ I don't know.

D. Let's call our motel the _______, so that travelers will know they can have a good long rest.

- ○ Brom Bones
- ○ Ichabod Crane
- ○ Davy Crockett
- ● Rip Van Winkle

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-102006-22B-2,3*

(Continued)

E. People call water________ale, because it is the one drink man has had since the beginning of time.

- ● Adam's
- ○ Cain's
- ○ Moses'
- ○ Noah's

- ○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:-	4-102006-22B-23		
Exercise Type:	Multiple Choice		
1970-71 Objective:	Reads Literature of Excellence		
1970-71 Theme:	Recognizing Literary Works and Characters		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	04* A	59.09	80.91
	01* B	44.08	51.21
	02* C	47.36	60.07
	04* D	55.07	75.58
	01* E	63.37	77.43
1979-80 Package Exercise:		1407	0206
1970-71 Package Exercise:		0512	0605
Total Time in Seconds:		0313	0241

4-102007-22B-2,3*

You are going to be asked a question about a passage based on a famous story that has been disguised in a modern form. Study the example below.

Example:

> As she walked through the strange part of town she was a little nervous. Then an older man, nice-looking, but a little tough, stopped her. "Where are you going, little girl?" he asked. "To take these books to my aunt on South Street," answered the little girl. But she would not let him go with her; her mother had told her to watch out for strange men.

Which one of these characters do you think the passage is based on?

- ○ Cinderella
- ○ Goldilocks
- ○ Sleeping Beauty
- ● Little Red Ridinghood

- ○ I don't know.

The passage is like the story of Little Red Ridinghood, so you would fill in the oval beside Little Red Ridinghood as is shown.

PLEASE CONTINUE ON THE NEXT PAGE

4-102007-22B-2,3*
(Continued)

This next exercise is like the example. Listen carefully when read the passage which is based on a famous story, then fill in the oval beside the name of the story that you think the passage is based on.

Old Petersen had had a good life, a good farm–the richest in the country, a happy family, a nice tidy income. Even so, he wasn't proud, just thankful. Then the locusts came and ate his wheat, someone poisoned his wells, and to cap it off, his children died of diphtheria. What had happened, Petersen wondered. What had he done? It was enough to make a man lose his faith.

Which one of these stories do you think the passage is based on?

● Job

○ Exodus

○ Barabbas

○ The Fall of Man

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: 4-102007-22B-23

Exercise Type: Multiple Choice

1970-71 Objective: Reads Literature of Excellence

1970-71 Theme: Recognizing Literary Works and Characters

NAEP Scoring: Machine Scored

Ages		13	17
National Results:	01*	16.01	30.03
1979-80 Package Exercise:		1109	0104
1970-71 Package Exercise:		0608	0305
Total Time in Seconds:		0166	0136

4-102008-22B-2,3*

Each of the sentences below has a blank space, indicating that a word or set of words has been omitted. Beneath the sentence are four words or sets of words. These are the names of figures in myths, legends, or famous literary works. You are to choose the one word or set of words which, when inserted in the sentence, BEST fits in with the meaning of the sentence as a whole. Fill in the oval beside the word or phrase that you think best.

A. "Our brand of blue jeans needs a name that will make people think of a clever, imaginative country boy, one whom all boys like, who gets into trouble but always gets out."

"I know the perfect name: ______________________."

○ Billy Budd
○ Holden Caulfield
○ Lord Fauntleroy
● Tom Sawyer

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-102008-22B-2,3*

(Continued)

B. Like old __________, the ranger took squirrels, raccoons, foxes, rabbits, and any other animals he could find into his boat and carried them to safety.

○ Abraham

○ David

○ Jonah

● Noah

○ I don't know.

C. They called the boxer Kid __________, because he seemed to be strong, handsome, and above all noble and pure in the way he refused to mix with gangsters and women.

○ Arthur

● Galahad

○ Lancelot

○ Mordred

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-102008-22B-2,3*

(Continued)

D. Trying again to prove that a man could do the job better than a brainless machine, Evans worked like ____________ .

○ Buffalo Bill

○ Pecos Bill

○ Davy Crockett

● John Henry

○ I don't know.

E. __________ is here again: all his merry thieves
Hear a ghostly bugle-note shivering through the leaves
Calling as he used to call, faint and far away
In Sherwood, in Sherwood, about the break of day.

○ Charlemagne

● Robin Hood

○ Lancelot

○ Roland

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-102008-22B-23		
Exercise Type:	Multiple Choice		
1970-71 Objective:	Reads Literature of Excellence		
1970-71 Theme:	Recognizing Literary Works and Characters		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	04* A	83.76	92.81
	04* B	92.84	96.57
	02* C	33.05	42.65
	04* D	71.17	69.50
	02* E	88.40	92.83
1979-80 Package Exercise:		1508	0106
1970-71 Package Exercise:		0612	0906
Total Time in Seconds:		0372	0275

4-102009-22B-2,3*

You are going to be asked a question about a passage based on a famous story that has been disguised in a modern form. Study the example below.

Example:

As she walked through the strange part of town she was a little nervous. Then an older man, nice-looking, but a little tough, stopped her. "Where are you going, little girl?" he asked. "To take these books to my aunt on South Street," answered the little girl. But she would not let him go with her; her mother had told her to watch out for strange men.

Which one of these characters do you think the passage is based on?

○ Cinderella

○ Goldilocks

○ Sleeping Beauty

● Little Red Ridinghood

○ I don't know.

The passage is like the story of Little Red Ridinghood, so you would fill in the oval beside Little Red Ridinghood as is shown.

PLEASE CONTINUE ON THE NEXT PAGE

4-102009-22B-2,3*
(Continued)

This next exercise is like the example. Listen carefully when I read the passage which is based on a famous story, then fill in the oval beside the names of the characters that you think the passage is based on.

He hadn't been sure before, but now he was. His little brother, Sid, was the one who was going to be the success, he was going to get everything. It wasn't that Sid was better or brighter or anything, just luckier. And this made Sam mad, so mad he wanted to kill his little brother. And one day he did.

Which one of these pairs of characters do you think the passage is based on?

● Cain and Abel
○ Moses and Aaron
○ Caesar and Brutus
○ Damon and Pythias

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-102009-22B-23 *		
Exercise Type:	Multiple Choice		
1970-71 Objective:	Reads Literature of Excellence		
1970-71 Theme:	Recognizing Literary Works and Characters		
NAEP Scoring:	Machine Scored		
Ages		13	17
National Results:	01*	56.6	67.9
1979-80 Package Exercise **:		0105	0311
1970-71 Package Exercise:		0703	1012
Total Time in Seconds:		0152	0172

* This exercise occurs in more than one booklet and the response percentage values reflected on this page represent the mean of the percentage values across all occurrences at the given age.

** Also Occurred in: T1004

4-102010-22B-3*

You are going to be asked a question about a passage based on a famous story that has been disguised in a modern form. Study the example below.

Example:

As she walked through the strange part of town she was a little nervous. Then an older man, nice-looking, but a little tough, stopped her. "Where are you going, little girl?" he asked. "To take these books to my aunt on South Street," answered the little girl. But she would not let him go with her; her mother had told her to watch out for strange men.

Which one of these characters do you think the passage is based on?

○ Cinderella

○ Goldilocks

○ Sleeping Beauty

● Little Red Ridinghood

○ I don't know.

The passage is like the story of Little Red Ridinghood, so you would fill in the oval beside Little Red Ridinghood as is shown.

PLEASE CONTINUE ON THE NEXT PAGE

4-102010-22B-3*

(Continued)

This next exercise is like the example. Listen carefully when I read the passage which is based on a famous story, then fill in the oval beside the name of the story that you think the passage is based on.

> Orville came into the room and told his mother, "Now that I've finished high school, I'm going on to college, and I'm going to learn everything about everything; science, history, music–everything. I don't care how I get this knowledge; just so I get it. Then I'll know everything. I'll have the power I want."

Which one of these characters do you think the passage is based on?

● Faust

○ Hamlet

○ Job

○ Macbeth

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	4-102010-22B-3	
Exercise Type:	Multiple Choice	
1970-71 Objective:	Reads Literature of Excellence	
1970-71 Theme:	Recognizing Literary Works and Characters	
NAEP Scoring:	Machine Scored	
Ages		17
National Results:	01*	11.50
1979-80 Package Exercise:		1208
1970-71 Package Exercise:		0408
Total Time in Seconds:		0136

4-200005-22B-2

You are going to be asked to write a composition about a poem. I will read the poem to you as you read it to yourself. When we have read the poem carefully, write a composition in which you discuss the poem. We are more interested in what you have to say than in how well you say it. Put the title of the poem at the top of the next page.

Check

The Night was creeping on the ground!
She crept and did not make a sound,

Until she reached the tree: And then
She covered it, and stole again

Along the grass beside the wall!
-- I heard the rustling of her shawl

As she threw blackness everywhere
Along the sky, the ground, the air,

And in the room where I was hid!
But, no matter what she did

To everything that was without
She could not put my candle out!

So I stared at the Night: And she
Stared back solemnly at me!

James Stephens

PLEASE CONTINUE ON THE NEXT PAGE

4-200005-22B-2

(Continued)

4-200005-22B-2

(Continued)

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: 4-200005-22B-2 *

Exercise Type: Open Ended

1979-80 Objective: Responds to written works in interpretive and evaluative ways

1979-80 Subobjective: Applies personal experience or knowledge of other works or fields of study to written works

1970-71 Objective: Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature

1970-71 Theme: Responding to Literature

NAEP Scoring: Hand Scored

Ages			13
National Results:	01	R	90.17
	00	P	2.95
	01	P	3.86
	02	P	.83
	03	P	1.48
	04	P	56.71
	06	P	.43
	07	P	5.34
	08	P	.44
	09	P	21.09
	88	P	6.87
	01	EG	6.30
	01	PR	4.85
	01	EM	11.76
	01	RT	69.47
	01	IN	.04
	01	GN	1.13
	01	AN	21.49
	01	OW	2.57
	01	EV	35.07

1979-80
  Package Exercise: 1008
1970-71
  Package Exercise: 0917

Total Time in Seconds: 0644

Source Information: "Check" by James Stephens. Used by permission of Macmillan Publishing Co., Inc., from COLLECTED POEMS of James Stephens. Copyright 1915 by Macmillan Publishing Co., Inc., renewed 1943 by James Stephens.

* The range of response codes for this exercise is quite broad, and the letter codes on this page tend to refer back to the corresponding codes on the scoring guide. Exceptions are the "R" code, which represents the total percentage of responses judged to be ratable, and the values associated with the "P" code, which indicate the frequency with which each of the numerous response categories was selected as being predominant.

SCORING GUIDE--RESPONDING TO LITERATURE

General Responding
"Check"
4-200005-22B-2
Age 13, Package 10, Exercise 8

General Scoring Rationale: There are several major ways to deepen understanding of a written work. Respondents can use awareness of emotional impact, personal experience and knowledge of other works to interpret, provide meaning, evaluate and analyze the text. A content analysis of the responses not only provides information about which internal resources respondents tend to draw upon to help their understanding of written works, but also the cognitive skills they choose to demonstrate when given an opportunity to respond freely. It is expected that the results may be highly text dependent. Also, the better responses should move beyond plot summary and retelling to provide meaning, evaluation and particularly analysis.

Scoring Guide Categories:

Descriptive information: Code each type as present or absent. Code one type as predominant.

EG = Egocentric. Responses are not text based, but are text relevant. Respondent writes a letter or poem of his own or writes another poem (or excerpts) that he has memorized. Other types of statements categorized here are: "I never read poetry," "I'm not good with poems," or "A check on a piece of paper because he got the answer wrong."

PR = Personal. Respondent identifies with characters, make judgments about actions of characters or give advice, for example: "I feel that the poet is right." Also, statements are made such as: "I like poems about nature," "I wish I could write a poem like that," or "This is not my kind of poem."

EM = Emotional. Respondent attributes emotions to the text or makes a direct statement of emotion, for example: "The poem was sad," "It's touching," "It had a funny feeling," "It was very dramatic," "It was a spooky poem," or "It was a mysterious poem."

RT = Retelling. Respondent summarizes or paraphrases the poem (or parts of it) using specific words from the poem. Respondent gives a synopsis, overview or brief description of the poem or part(s) of it. (Disregard inaccuracies.)

IN = Inferencing. Respondent goes beyond the text and provides motivations for characters.

GN = Generalization. Respondent attributes meanings to the poem, such as: "You shouldn't close your mind to anything unknown," or "It means that the world is suddenly a check of darkness."

AN = Analysis. Respondent discusses the language or structure of the poem, for example: "The poem doesn't rhyme," "The poem seems more like a story," "The night seemed like a witch," "It could have more details and not so many long words," "The author makes the night sound like a real person you could reach out and touch," "I didn't see any misspelled words," or "It wasn't long enough."

OW = Other works. Respondent classifies the work as to genre or type. Respondent compares the poem to other works or art forms, such as: "It's not like a poem I've seen before," "I think it's a good soap opera," or "It was like a mystery."

EV = Evaluation. Respondent judges the worth of the work, for example: "It was stupid," "I don't like it," "I didn't understand it," "It doesn't make sense," "It is nicely written," "It was not exciting or sad," or "It has no meaning."

NOTE: In addition to the papers which were considered rateable (1 = rateable) and which were analyzed using the categories described above, some papers were not considered rateable and these were placed in one of the following classifications:

0 = No response.

2 = Nonrateable. Copies or circular.

7 = Illegible, illiterate.

8 = Totally off task.

9 = "I don't know."

4-200008-22B-3

Write a composition in which you discuss this poem. We are more interested in what you have to say than in how you say it.

Into my heart an air that kills
From yon far country blows:
What are those blue remembered hills,
What spires, what farms are those?

That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.

A .E. Housman, 1890

PLEASE CONTINUE ON THE NEXT PAGE

4-200008-22B-3

(Continued)

IF YOU NEED MORE SPACE, CONTINUE ON THE NEXT PAGE.

4-200008-22B-3
(Continued)

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-200008-22B-3 *		
Exercise Type:	Open Ended		
1979-80 Objective:	Responds to written works in interpretive and evaluative ways		
1979-80 Subobjective:	Applies personal experience or knowledge of other works or fields of study to written works		
1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature		
1970-71 Theme:	Responding to Literature		
NAEP Scoring:	Hand Scored		
Ages			17
National Results:	01	R	89.38
	00	P	7.72
	01	P	3.57
	02	P	1.19
	03	P	.23
	04	P	3.09
	05	P	71.14
	06	P	1.75
	07	P	.38
	08	P	.11
	09	P	7.55
	10	P	.25
	11	P	.26
	88	P	2.87
	01	EG	5.65
	01	PR	4.15
	01	EM	4.07
	01	RT	17.59
	01	IN	76.16
	01	GN	4.35
	01	AN	4.83
	01	OW	.40
	01	EV	15.35
	01	X	1.00
	01	Y	.95
	01	Z	.11

1979-80
Package Exercise: 1010
1970-71
Package Exercise: 0217

Total Time in Seconds: 0433

Source Information: Excerpt from "A Shropshire Lad" -Authorised Edition- from THE COLLECTED POEMS OF A. E. HOUSMAN. Copyright 1939, 1940, © 1965 by Holt, Rinehart and Winston. Copyright © 1967, 1968 by Robert E. Symons. Reprinted by permission of Holt, Rinehart and Winston, Publishers.

* The range of response codes for this exercise is quite broad, and the letter codes on this page tend to refer back to the corresponding codes on the scoring guide. Exceptions are the "R" code, which represents the total percentage of responses judged to be ratable, and the values associated with the "P" code, which indicate the frequency with which each of the numerous response categories was selected as being predominant.

SCORING GUIDE--RESPONDING TO LITERATURE

General Responding
"Into My Heart"
4-200008-22B-3
Age 17, Package 10, Exercise 10

General Scoring Rationale: There are several major ways to deepen understanding of a written work. Respondents can use awareness of emotional impact, personal experience and knowledge of other works to interpret, provide meaning, evaluate and analyze the text. A content analysis of the responses not only provides information about which internal resources respondents tend to draw upon to help their understanding of written works, but also the cognitive skills they choose to demonstrate when given an opportunity to respond freely. It is expected that the results may be highly text dependent. Also, the better responses should move beyond plot summary and retelling to provide meaning, evaluation and particularly analysis.

Scoring Guide Categories:

Descriptive information: Code each type as present or absent. Code one type as predominant.

EG = Egocentric. Responses are not text based, but are text relevant. Respondent writes a letter or poem of his own or writes another poem (or excerpts) that he has memorized. Other types of statements categorized here are: "I never read poetry," "I'm not good with poems," or "I love the beach--it helps me put my mind off things."

PR = Personal--analytic. Respondent gives personal reactions to content in an analytic sense--identification with characters, judgments about actions of characters and advice giving, observations about the way society should/does work. Respondent states, for example: "I might have felt the same thing," "It describes my feelings of moving to a new state," or "I feel that the poem is right by talking about the real problems of air pollution facing us."

X = Personal--global. Respondent gives personal reactions to genre and content in a global sense. Examples would be statements of the following type: "I like poems about nature," "I can relate to this poem," "I wish I could write poems like this," or "This is not my kind of poem."

EM = Emotional. Respondent attributes emotions or feelings of mood to the text or makes a direct statement of emotion. Examples would include: "The poem was sad," "It's touching," "It had a funny feeling," "It was very dramatic," "It gave a happy point of view," or "The ending makes you feel sorry for him."

RT = Retelling. Respondent summarizes or retells the poem or part(s) of it. This can include statements referencing specific words or lines. (Disregard inaccuracies.)

IN = Inferencing. Respondent goes beyond the text and provides motivations for characters or develops action. It includes text-based hypotheses of what did happen or predictions about what will happen, for example: "The author is longing for the home he once had," or "A. E. Housman seems to be talking about a country that has been badly damaged or destroyed."

GN = Generalization. Respondent derives general meanings from the poem, such as: "Inside a man's heart live his fondest memories."

AN = Analysis--superficial. Respondent mentions superficial characteristics of the text. This includes concerns about format, for example: "The poem doesn't rhyme," "The poem seems more like a story," "It doesn't give the place and time," "The author uses imaginative language," or "There is a sense of lost beauty in the poem."

Y = Analysis--elaborated. Respondent gives an elaborated or substantive discussion of any one of the following special features or literary devices: plot, characters, setting, images, sounds, and so on. Included here are discussions of plot veracity and meaningfulness, such as: "Even though Houseman wrote this poem in 1890, it is still pertinent and meaningful today," or "Each of us has memories of places and people we would like to relive, but which time will not allow us to."

OW = Other works--general. Respondent classifies the work as to genre or type and compares the poem to other types of works or art forms in general, such as: "It's not like a poem I've seen before," or "It is like a myth."

Z = Other works--specific. Respondent compares the poem to a specific work which is mentioned by title, such as: "The Bible describes heaven this way."

EV = Evaluation. Respondent judges the worth of the work. This also includes such statements as: "It is stupid," "I didn't like it," "It doesn't make sense," "It is nicely written," or "It is imaginative."

NOTE: In addition to the papers which were considered rateable (1 = rateable) and which were analyzed using the categories described above, some papers were not considered rateable and these were placed in one of the following classifications:

0 = No response.

2 = Nonrateable. Copies or circular.

7 = Illegible, illiterate.

8 = Totally off task.

9 = "I don't know."

4-202002-22B-1

Here is a poem about which you are going to be asked two questions. I will read the poem to you as you read it to yourself. When we have read the poem carefully, I will read you the first question and you are to fill in the oval beside the answer you think best. Then I will read the second question to you and you are to write your answer in the answer space.

As the cat
climbed over
the top of

the jamcloset
first the right
forefoot

carefully
then the hind
stepped down

into the pit of
the empty
flowerpot

William Carlos Williams

PLEASE CONTINUE ON THE NEXT PAGE

4-202002-22B-1

(Continued)

A. Which of the following do you think the poet is really doing?

○ He is worried about the cat.
○ He is being mad at the cat.
○ He is being sad about the cat.
● He is describing the cat's movements.

○ I don't know.

B. What are your reasons for choosing your answer to question A?

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	4-202002-22B-1 *
Exercise Type:	Part A - Multiple Choice Part B - Open Ended
1979-80 Objective:	Responds to written works in interpretive and evaluative ways
1979-80 Subobjective:	Part A - Evaluates written works Part B - Extends understanding of written works through interpretation
1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature
1970-71 Theme:	Responding to Literature
NAEP Scoring:	Part A - Machine Scored Part B - Hand Scored

Ages			09
National Results:	04*	A	78.70
	00	B	4.06
	01	B	39.60
	03	B	36.32
	05*	B	11.48
	07	B	.37
	08	B	.15
	09	B	7.83
	01	BC	47.54
	01	BF	.32
	01	BSR	2.07
	00	BN	4.06
	01	BN	36.32
	02	BN	10.11
	03	BN	1.32
	04	BN	.05
	08	BN	48.14

1979-80 Package Exercise:	0811
1970-71 Package Exercise:	0217
Total Time in Seconds:	0234

Source Information: "Poem" from William Carlos Williams, COLLECTED EARLIER POEMS. Copyright 1938 by New Directions Publishing Corporation. Reprinted by permission of New Directions.

* The range of response percentage values listed for the open-ended portion of this exercise represent both acceptable responses, which are marked with an asterisk (*), and unacceptable responses (all others). In addition, the score points marked with the second alphabetic codes (C,F,SR or N) refer back to the second and third categorizations on the scoring guide. C=content, F=form, SR=subjective reaction, and N=number of pieces of evidence. For convenience, score points 1 and 2 have been combined into 1, and score points 4 and 5 have been combined into 5*. For exercises without a score point 1 on the scoring guide, the percentage value for score point 1 on the documentation page consists of responses from score point 2 only.

SCORING GUIDE--RESPONDING TO LITERATURE
EXPLAINING RESPONSES TO LITERATURE

Inferencing
"As the Cat"
4-202002-22B-1
Age 9, Package 8, Exercise 11

General Scoring Rationale: Since the responding to literature objective was formulated to address "deliberate, conscious kinds of interpretation," a successful response not only should identify the nature, meaning or purpose of the poem but also should explain the given interpretation by relating it to the text. Evidence can be given by citing specific events in the text or special aspects of the construction of the text.

Scoring Guide Categories:

I. First Categorization--Substantiation of choice of foil in multiple choice part of exercise.

2 = Choice is unsubstantiated. Responses tend to provide: 1) circular evidence, such as: "It was boring"; 2) copying of the text with or without minor inaccuracies; 3) vague reasons such as: "The way it sounds," "The way the author wrote it," "The words used," "The way it is made," "Because he show the movements," "He was worried about the cat," "Because he was talking about the cat's movements," "It sounds like the cat's movements," "It sounds like what happened in the poem," and so on; or 4) only a subjective reaction as substantiation.

3 = Choice substantiated with minimal evidence. Respondents substantiate their choice(s) with only one reason or piece of evidence related to the text.

A. Reason can be directly related to the text, for example: "Because he told the cat's every movement"; "Because he show the movement"; "Telling how the cat movements was"; "He is telling what the cat's movements are"; "Because he did something"; "That's because the cat is doing"; or "Because he has the words jamcloset, forefoot, hind."

B. Reason can be inferred from the text, for example: "Because the cat jumped around."

C. Reason can be inaccurate, if it is related to the text, for example: "Worried, because the cat might fall" or "Because the cat was lost."

D. Reason can be based on personal experience that is related to the text, such as: "He worried because your mom worries about you when you are not there."

E. Reason can refer to (but not retell) specific places in the text, such as: "Because of what it says in the last paragraph."

4 = Choice substantiated. Respondents substantiate their choice(s) with at least two reasons or pieces of evidence related to the text. However, the evidence may be presented in an ambiguous fashion or be of the types described in 3C-3E, such as: "Because he is telling how he is moving and how fast," "William is telling how he is jumping and running," "First the cat put the right forefoot out and then carefully the hind stepped down," or "The poet is describing the cat's movement in how the cat is doing." Reasons must be distinct--not instances of the same reason. It may take, for example, two bits of information to make a single point, such as: "He describes the cat's movements when he is going in the flowerpot," "Forefoot and then the hind steps down," or "He is describing the cat's movements. What he is doing."

5 = Choice substantiated in a coherent fashion. Respondents substantiate their choice(s) with at least two reasons or pieces of evidence related to the text. In addition, the reasons are presented logically and coherently, and are clearly related to the text, such as: "It tells all about how he got down from the jam closet and landed in the flowerpot."

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off task.

9 = "I don't know."

NOTE: There is no score point 1 for this exercise.

II. Second Categorization--The source of the evidence. Code presence or absence for each of the following:

1 = Content. The evidence is based on the content in the text.

2 = Form. The evidence is based on the language, style or construction of the text.

3 = Subjective reactions. Some responses judge the worth of all or part of the text, for example: "I dislike poetry" or "It was interesting." Personal opinions about the actions of the characters are stated or references to the moral of the story or general philosophical statements: "Keep trying."

NOTE: Content and form can be present only if primary categorization is a "3" through "5"; subjective reactions can be present in papers categorized "2" through "5."

III. Third Categorization--A count of the number of reasons or pieces of evidence. Categorization for the count of details is as follows: (1), (2), (3), (4), (5), (6), (7 or more). NOTE: This count only applies to papers with primary categorization of "3" through "5"; subjective reactions should not be counted as reasons or evidence.

4-202004-22B-1,2,3

Many famous poems, stories, and plays have been changed so that the words make fun of something. Changes like these are called PARODIES. Here is an example of an original poem by a man named Gelett Burgess.

The Purple Cow

I never saw a purple cow;
I never hope to see one:
But I can tell you anyhow
I'd rather see than be one.

Someone later wrote a parody of the poem that goes this way:

I never saw a pale blue cow;
I never hope to see one:
But from the milk we're getting now
I know that there must be one.

The man who wrote the parody changed the first poem so that he could make fun of the kind of milk he has been getting.

You are going to read two short parodies. Read each parody and then fill in the oval beside the poem you think is parodied. Here is an example:

I never saw a pale blue cow;
I never hope to see one:
But from the milk we're getting now
I know that there must be one.

- ● "The Purple Cow"
- ○ "Hey Diddle Diddle"
- ○ "How Now Brown Cow"
- ○ "This is the House that Jack Built"
- ○ I don't know.

You would fill in the oval beside "The Purple Cow" as is shown, because it is the poem on which the parody is based.

Now try the two on the next page.

PLEASE CONTINUE ON THE NEXT PAGE

4-202004-22B-1,2,3

(Continued)

A. The action wasn't groovy for the Endsville nine that day;
The beat was 4 to 2 with just one chorus more to sway.
And when Old Cooney conked at first, and Barrows also sacked,
A nowhere rumble bugged up all the cats who dug the act.
A hassled group got all hung up and started in to split;
The other cats there played it cool and stayed to check the bit:
They figured if old Casey could, like, get in one more lick - -
We'd put a lot of bread down, Man, on Casey and his stick!

This is a parody of what poem?

○ "Casey Jones"

○ "Gunga Din"

● "Casey at the Bat"

○ "Take Me Out to the Ballgame"

○ I don't know.

B. Listen, my children, while I decry
The rush-hour drive of Enoch Pry.
On the eighteenth of April at half-past-five;
Hardly a man remains alive
Who picks such a time to reach Tenafly.

This is a parody of what poem?

○ "Columbus"

○ "Hiawatha"

○ "Robin Hood"

● "Paul Revere's Ride"

○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: 4-202004-22B-123

Exercise Type: Multiple Choice

1970-71 Objective: Reads Literature of Excellence

1970-71 Theme: Recognizing Literary Works and Characters

NAEP Scoring: Machine Scored

Ages		09	13	17
National Results:	03* A	34.61	69.31	76.89
	04* B	47.65	62.78	71.39
1979-80 Package Exercise:		0265	0306	0308
1970-71 Package Exercise:		0405	0105	1007
Total Time in Seconds:		0240	0254	0231

Source Information:

Part A.
"Cool Casey At The Bat", MAD, October, 1960. Reprinted by permission of MAD Magazine. © 1960 by E. C. Publications, Inc.

Part B.
"The Rush Hour Drive Of Enoch Pry," MAD, March, 1966. Reprinted by permission of MAD Magazine. © 1965 by E. C. Publications, Inc.

4-202006-22B-1

You are going to be asked some questions about sentences or lines of poetry. In each selection a writer has made a comparison between two things in order to make the meaning of one of them very clear and vivid. The questions will ask you to explain the comparison. Study the example below.

Example:

The ship plowed the seas.

The ship was probably

○ at anchor.
○ under water.
● moving steadily.
○ I don't know.

The comparison between the ship and plowing suggests that the ship was making a line in the water the way a plow makes a line or a furrow in the dirt. It suggests the straight movement of a ship over the surface of the sea. The answer to the question is "moving steadily," so you would fill in the oval beside "moving steadily," as shown above.

There will be two questions about each selection. Study the sentence or lines of poetry carefully and then choose the best answer to each question. Fill in the oval beside the answer you have chosen.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

A. Hope is a thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

(1) Hope is made to be like

- ● a bird.
- ○ the soul.
- ○ an Indian.

- ○ I don't know.

(2) Hope is meant to be

- ○ silent and shy.
- ○ irregular and sad.
- ● cheerful and dependable.

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

(Continued)

B. His eyes how they twinkled! His dimples how merry!
His cheeks were like roses, his nose like a cherry!

(1) The man's cheeks and nose are

○ pale as ashes.
● red as can be.
○ sweet smelling.

○ I don't know.

(2) The man's face is

● healthy and jolly.
○ painted like a sad clown's face.
○ long like that of a funny horse.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	4-202006-22B-1	
Exercise Type:	Multiple Choice	
1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature	
1970-71 Theme:	Understanding Imaginative Language	
NAEP Scoring:	Machine Scored	
Ages		09
National Results:	01* A01	58.79
	03* A02	74.09
	02* B01	94.46
	01* B02	87.06
1979-80 Package Exercise:		0314
1970-71 Package Exercise:		0511
Total Time in Seconds:		0351
Source Information:	Part A. From "Hope Is A Thing With Feathers," by Emily Dickinson from THE COMPLETE POEMS OF EMILY DICKINSON, edited by Thomas H. Johnson, published by Little, Brown and Company, 1960. Used with permission.	

4-202020-22B-2*

You are going to be asked some questions about sentences or lines of poetry. In each selection a writer has made a comparison between two things in order to make the meaning of one of them very clear and vivid. The questions will ask you to explain the comparison. Study the example below.

Example:

The ship plowed the seas.

The ship was probably

○ at anchor.
○ under water.
● moving steadily.

○ I don't know.

The comparison between the ship and plowing suggests that the ship was making a line in the water the way a plow makes a line or a furrow in the dirt. It suggests the straight movement of a ship over the surface of the sea. The answer to the question is "moving steadily," so you would fill in the oval beside "moving steadily," as shown above.

There will be two questions about each selection. Study the sentence or lines of poetry carefully and then choose the best answer to each question. Fill in the oval beside the answer you have chosen.

PLEASE CONTINUE ON THE NEXT PAGE

4-202020-22B-2*
(Continued)

A. Sugar Ray's boxing style is like a pebble scaled over water.

1. "A pebble scaled over water" refers to the way Sugar Ray

● moves.
○ stands.
○ is built.

○ I don't know.

2. From this sentence, we can tell that Sugar Ray is

● agile and fast.
○ strong and fierce.
○ solid and untouchable.

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-202020-22B-2*
(Continued)

B. The light that burned me up by day
Decides a little while to stay,
And writes a long and golden scrawl
In tree-leaf shadows on my wall.

1. The "scrawl" describes

○ the sun.
○ handwriting.
● the rays of light.

○ I don't know.

2. The light is seen as

○ weak and gloomy.
○ fearsome and old.
● lingering and kind.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	4-202020-22B-2	
Exercise Type:	Multiple Choice	
1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature	
1970-71 Theme:	Understanding Imaginative Language	
NAEP Scoring:	Machine Scored	
Ages		13
National Results:	01* A01	91.11
	01* A02	78.42
	03* B01	65.85
	03* B02	58.02
1979-80 Package Exercise:		1304
1970-71 Package Exercise:		0403
Total Time in Seconds:		0306

4-202024-22B-2,3

Here is a poem about which you are going to be asked two questions. I will read the poem aloud as you read it to yourself. When we have read the poem carefully, I will read you the first question and you are to fill in the oval beside the answer you think best. Then I will read the second question to you and you are to write your answer in the answer space.

The Closing of the Rodeo

The lariat snaps; the cowboy rolls
His pack, and mounts and rides away.
Back to the land the cowboy goes.

Plumes of smoke from the factory sway
In the setting sun. The curtain falls,
A train in the darkness pulls away.

Goodbye, says the rain on the iron roofs.
Goodbye, say the barber poles.
Dark drum the vanishing horses' hooves.

William Jay Smith

A. Which of the following do you think describes the mood of this poem?

- ○ Angry
- ○ Cheerful
- ○ Humorous
- ● Sad

- ○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-202024-22B-2,3

(Continued)

B. What are your reasons for choosing your answer to question A?

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	4-202024-22B-23 *		
Exercise Type:	Part A - Multiple Choice Part B - Open Ended		
1979-80 Objective:	Responds to written works in interpretive and evaluative ways		
1979-80 Subobjective:	Part A - Evaluates written works Part B - Extends understanding of written works through interpretation		
1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature		
1970-71 Theme:	Responding to Literature		
NAEP Scoring:	Part A - Machine Scored Part B - Hand Scored		
Ages		13	17
National Results:	04* A	82.40	88.35
	00 B	2.51	2.73
	01 B	28.46	16.56
	03 B	32.05	37.90
	05* B	32.18	41.24
	07 B	.29	.19
	08 B	.17	.11
	09 B	4.34	1.29
	01 BC	63.70	77.34
	01 BF	.84	4.04
	01 BSR	4.79	9.11
	00 BN	2.51	2.73
	01 BN	32.08	37.90
	02 BN	20.76	23.55
	03 BN	8.07	11.55
	04 BN	2.34	4.39
	05 BN	.92	1.32
	06 BN	.09	.28
	07 BN		.15
	08 BN	33.23	18.14
1979-80 Package Exercise:		0711	0709
1970-71 Package Exercise:		0617	0419
Total Time in Seconds:		0236	0357

Source Information: "The Closing of the Rodeo". Reprinted from NEW AND SELECTED POEMS by William Jay Smith. Copyright © 1947, 1970 by William Jay Smith and used by permission of the publisher, Delacorte Press/Seymour Lawrence.

* The range of response percentage values listed for the open-ended portion of this exercise represent both acceptable responses, which are marked with an asterisk (*), and unacceptable responses (all others). In addition, the score points marked with the second alphabetic codes (C,F,SR or N) refer back to the second and third categorizations on the scoring guide. C=content, F=form, SR=subjective reaction, and N=number of pieces of evidence. For convenience, score points 1 and 2 have been combined into 1, and score points 4 and 5 have been combined into 5*. For exercises without a score point 1 on the scoring guide, the percentage value for score point 1 on the documentation page consists of responses from score point 2 only.

SCORING GUIDE--RESPONDING TO LITERATURE
EXPLAINING RESPONSES TO LITERATURE

Inferencing--Mood
"Rodeo"
4-202024-22B-2,3
Age 13, Package 7, Exercise 11
Age 17, Package 7, Exercise 9

General Scoring Rationale: Since the responding to literature objective was formulated to address "deliberate, conscious kinds of interpretation," a successful response not only should identify the mood but also should explain the given interpretation by relating it to the text. Evidence can be given by citing specific events in the text or special aspects of the construction of the text.

Scoring Guide Categories:

I. First Categorization--Substantiation of mood.

2 = Mood is unsubstantiated. Respondents do not substantiate their choice(s) with evidence from the text. Responses tend to provide: 1) circular evidence such as: "It was sad because it was sad"; 2) a copy or close paraphrase of the text; 3) vague reasons like "The way it sounds," "The way the author wrote it," "The words used," "The way it is made," and so on; or 4) only a subjective reaction as substantiation.

3 = Mood substantiated with minimal evidence. Respondents substantiate their choice(s) of mood with only one reason or piece of evidence related to the text.

A. Reason can be directly related to the text, such as: "It was sad, because he was all alone."

B. Reason can be inferred from the text, such as: "Sad, because the cowboy lost the rodeo."

C. Reason can be inaccurate, if it is related to the text, such as: "Humorous, because the cowboy rolls" or "Sad, because of pollution."

D. Reason can be based on personal experience that is related to the text.

E. Reason can refer to (but not retell) specific places in the text, such as: "Because of what it says in the last paragraph." NOTE: "The way he read it" is not a reason, since it is not related to the text.

4 = Mood substantiated. Respondents substantiate their choice(s) of mood with at least two reasons or pieces of evidence related to the text. However, the evidence may be presented in an ambiguous fashion or be of the types described in 3C-3E. Reasons must be distinct--not instances of the same reason. It may take, for example, two bits of information to make a single point such as: "(Sad) because he liked to be in the rodeo, but it was over."

5 = Mood substantiated in a coherent fashion. Respondents substantiate their choice(s) of mood with at least two reasons or pieces of evidence clearly related to the text--directly related, or can be readily inferred. The reasons are presented logically and coherently.

NOTE: The following types of papers were classified as indicated and received no further scoring:

0 = No response.

7 = Illegible or illiterate.

8 = Totally off task.

9 = "I don't know."

NOTE: There is no score point 1 for this exercise.

II. Second Categorization--The source of the evidence. Code presence or absence for each of the following:

1 = Content. The evidence is based on the content in the text, for example: "Everything got dark."

2 = Form. The evidence is based on the language, style or construction of the text, for example: "It has slow, low talk."

3 = Subjective reactions. These are responses that judge the worth of all or part of the text, for example: "I dislike poetry," "It was interesting," or "It was monotonous." Personal opinions about the actions of the characters are stated or references to the moral of the story or general philosophical statements, such as: "Keep trying."

NOTE: Content or form can be present only if the primary categorization is a "3" through "5"; subjective reactions can be present in papers categorized "2" through "5."

III. Third Categorization--A count of the number of reasons or pieces of evidence. Categorization for the count of details is as follows: (1), (2), (3), (4), (5), (6), (7 or more). NOTE: This count only applies to papers with primary categorization of "3" through "5"; subjective reactions should not be counted as reasons or evidence.

4-202025-22B-2

Many famous poems, stories, and plays have been changed so that the words make fun of something. Changes like these are called PARODIES. Here is an example of an original poem by a man named Gelett Burgess.

The Purple Cow

I never saw a purple cow;
I never hope to see one:
But I can tell you anyhow
I'd rather see than be one.

Someone later wrote a parody of the poem that goes this way:

I never saw a pale blue cow;
I never hope to see one:
But from the milk we're getting now
I know that there must be one.

The man who wrote the parody changed the first poem so that he could make fun of the kind of milk he has been getting.

You are going to read one short parody. Read the parody and then fill in the oval beside the poem you think is parodied. Here is an example:

I never saw a pale blue cow;
I never hope to see one:
But from the milk we're getting now
I know that there must be one.

● "The Purple Cow"

○ "Hey Diddle Diddle"

○ "How Now Brown Cow"

○ "This is the House that Jack Built"

○ I don't know.

You would fill in the oval by "The Purple Cow" as is shown, because it is the poem on which the parody is based.

Now try this one.

PLEASE CONTINUE ON THE NEXT PAGE

4-202025-22B-2
(Continued)

Ay, tear her tattered stonesides down!
  Long have they stood on high,
Come draw an "X" upon each rock,
  Let's raze it by July.
Beneath it sleep the Pharaohs all
  In cozy, airy tombs:
'Tis time those rent-free vaults became
  One hundred dollar rooms!

This is a parody of what poem?

- ● "Old Ironsides"
- ○ "Oh Captain! My Captain!"
- ○ "The Wreck of the Hesperus"
- ○ "The Rime of the Ancient Mariner"

- ○ I don't know.

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-202025-22B-2	
Exercise Type:	Multiple Choice	
1970-71 Objective:	Reads Literature of Excellence	
1970-71 Theme:	Recognizing Literary Works and Characters	
NAEP Scoring:	Machine Scored	
Ages		13
National Results:	01*	12.96
1979-80 Package Exercise:		0205
1970-71 Package Exercise:		0706
Total Time in Seconds:		0171
Source Information:	"Old Stonesides," MAD, January, 1962. Reprinted by permission of MAD Magazine. © 1961 by E. C. Publications, Inc.	

You are going to be asked some questions about sentences or lines of poetry. In each selection a writer has made a comparison between two things in order to make the meaning of one of them very clear and vivid. The questions will ask you to explain the comparison. Study the example below.

Example:

The ship plowed the seas.

The ship was probably

○ at anchor.

○ under water.

● moving steadily.

○ I don't know.

The comparison between the ship and plowing suggests that the ship was making a line in the water the way a plow makes a line or a furrow in the dirt. It suggests the straight movement of a ship over the surface of the sea. The answer to the question is "moving steadily," so you would fill in the oval beside "moving steadily," as shown above.

There will be two questions about each selection. Study the sentence or lines of poetry carefully and then choose the best answer to each question. Fill in the oval beside the answer you have chosen.

PLEASE CONTINUE ON THE NEXT PAGE

4-202036-22B-3

(Continued)

A. Hope is a thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

(1) Hope is made to be like

● a bird.
○ the soul.
○ an Indian.

○ I don't know.

(2) Hope is meant to be

○ silent and shy.
○ irregular and sad.
● cheerful and dependable.

○ I don't know.

PLEASE CONTINUE ON THE NEXT PAGE

4-202036-22B-3
(Continued)

B. Sugar Ray's boxing style is like a pebble scaled over water.

(1) "A pebble scaled over water" refers to the way Sugar Ray

● moves.
○ stands.
○ is built.

○ I don't know.

(2) From this sentence, we can tell that Sugar Ray is

● agile and fast.
○ strong and fierce.
○ solid and untouchable.

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.:	4-202036-22B-3	
Exercise Type:	Multiple Choice	
1970-71 Objective:	Becomes Engaged in, Finds Meanings in, and Evaluates a Work of Literature	
1970-71 Theme:	Understanding Imaginative Language	
NAEP Scoring:	Machine Scored	
Ages		17
National Results:	01* A1	89.28
	03* A2	80.78
	01* B1	95.92
	01* B2	84.67
1979-80 Package Exercise:		0314
1970-71 Package Exercise:		0809
Total Time in Seconds:		0238
Source Information:	Part A. From "Hope Is A Thing With Feathers," by Emily Dickinson from THE COMPLETE POEMS OF EMILY DICKINSON, edited by Thomas H. Johnson, published by Little, Brown and Company, 1960. Used with permission.	

Many famous poems, stories, and plays have been changed so that the words make fun of something. Changes like these are called PARODIES. Here is an example of an original poem by a man named Gelett Burgess.

The Purple Cow

I never saw a purple cow;
I never hope to see one:
But I can tell you anyhow
I'd rather see than be one.

Someone later wrote a parody of the poem that goes this way:

I never saw a pale blue cow;
I never hope to see one:
But from the milk we're getting now
I know that there must be one.

The man who wrote the parody changed the first poem so that he could make fun of the kind of milk he has been getting.

You are going to read a short parody. Read the parody and then fill in the oval beside the poem you think is parodied. Here is an example:

I never saw a pale blue cow;
I never hope to see one:
But from the milk we're getting now
I know that there must be one.

● "The Purple Cow"

○ "Hey Diddle Diddle"

○ "How Now Brown Cow"

○ "This is the House that Jack Built"

○ I don't know.

You would fill in the oval beside "The Purple Cow" as is shown, because it is the poem on which the parody is based.

Now try the one on the next page.

PLEASE CONTINUE ON THE NEXT PAGE

4-202038-22B-3

(Continued)

I must go down to the city dump,
    to the lonely dump and the sky,
And all I ask is a garbage truck
    and a star to steer her by;
And the coffee grounds and the apple peels
    and the rancid fat shaking,
And the grey smoke from the burning trash
    and the grey dawn breaking.

This is a parody of what poem?

○ "Ulysses"

○ "Columbus"

● "Sea Fever"

○ "The High Barbaree"

○ I don't know.

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: 4-202038-22B-3

Exercise Type: Multiple Choice

1970-71 Objective: Reads Literature of Excellence

1970-71 Theme: Recognizing Literary Works and Characters

NAEP Scoring: Machine Scored

Ages		17
National Results:	03*	22.12
1979-80 Package Exercise:		0111
1970-71 Package Exercise:		0908
Total Time in Seconds:		0142

Source Information: "Garbage Fever", MAD, December, 1958. Reprinted by permission of MAD Magazine. © 1958 by E. C. Publications, Inc.

4-301001-22B-1

Below are some questions about things you like to read and how often you like to read them. Tell whether you like to read them often, sometimes, or never.

Do you like to read

	Age 9
A. Make-believe stories?	
○ **Often**	35.2
○ **Sometimes**	59.6
○ **Never**	4.1
○ **Undecided**	0.6
No response	0.5
B. Poems?	
○ **Often**	35.2
○ **Sometimes**	52.4
○ **Never**	10.2
○ **Undecided**	1.7
No response	0.5
C. Stories about real people?	
○ **Often**	48.6
○ **Sometimes**	38.4
○ **Never**	9.2
○ **Undecided**	3.2
No response	0.6

PLEASE CONTINUE ON THE NEXT PAGE

4-301001-22B-1

(Continued)

D. Stories about real things that have happened?

		Age 9
○	Often	46.7
○	Sometimes	44.4
○	Never	5.8
○	Undecided	2.7
	No response	0.3

E. Stories about America?

○	Often	35.7
○	Sometimes	47.9
○	Never	12.1
○	Undecided	4.0
	No response	0.3

F. Stories about other lands?

○	Often	30.7
○	Sometimes	49.4
○	Never	13.7
○	Undecided	5.7
	No response	0.5

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-301001-22B-1
Exercise Type:	Multiple Choice
1979-80 Objective:	Values reading and literature
1979-80 Subobjective:	Recognizes that reading can be a source of enjoyment; demonstrates a commitment to reading for enjoyment
1970-71 Objective:	Develops a Continuing Interest in and Participation in Literature and the Literary Experience
1970-71 Theme:	Survey of Reading Habits
NAEP Scoring:	Machine Scored
Ages	09
1979-80 Package Exercise:	0807
1970-71 Package Exercise:	1004
Total Time in Seconds:	0112

4-301002-22B-2,3d
4-301002-B1B-2d,3

How often do you like to read each of the following types of literature?

		Age 13	Age 17
A.	Fiction books		
	No response	0.1	0.3
	○ Often	45.7	38.1
	○ Sometimes	48.4	53.4
	○ Never	4.0	4.8
	○ Undecided	1.8	3.5
B.	Poems		
	No response	0.1	0.2
	○ Often	14.4	16.9
	○ Sometimes	46.5	46.6
	○ Never	33.2	31.5
	○ Undecided	5.8	4.8
C.	Plays		
	No response	0.1	0.2
	○ Often	19.3	11.3
	○ Sometimes	45.7	46.4
	○ Never	27.4	34.0
	○ Undecided	7.5	8.1

PLEASE CONTINUE ON THE NEXT PAGE

4-301002-22B-2,3d
4-301002-B1B-2d,3

(Continued)

		Age 13	Age 17
D.	Non-fiction books		
	No response	0.0	0.2
	○ Often	33.3	25.4
	○ Sometimes	57.5	64.0
	○ Never	5.7	6.4
	○ Undecided	3.5	4.0
E.	Short stories		
	No response	0.0	0.2
	○ Often	45.7	41.6
	○ Sometimes	45.3	50.5
	○ Never	6.1	5.2
	○ Undecided	2.9	2.5
F.	Editorials		
	No response	0.0	0.2
	○ Often	6.2	11.8
	○ Sometimes	37.0	49.9
	○ Never	40.9	28.3
	○ Undecided	15.9	9.8

PLEASE CONTINUE ON THE NEXT PAGE

4-301002-22B-2,3d
4-301002-B1B-2d,3
(Continued)

		Age 13	Age 17
G.	Current news magazines		
	No response	0.0	0.2
	○ Often	21.7	36.8
	○ Sometimes	57.3	50.5
	○ Never	15.9	9.0
	○ Undecided	5.1	3.4
H.	Critical reviews of literary works		
	No response	0.1	0.3
	○ Often	4.0	2.7
	○ Sometimes	20.9	26.5
	○ Never	58.4	58.8
	○ Undecided	16.6	11.7

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: 4-301002-B1B-23

Exercise Type: Multiple Choice

1979-80 Objective: Values reading and literature

1979-80 Subobjective: Recognizes that reading can be a source of enjoyment; demonstrates a commitment to reading for enjoyment

1970-71 Objective: Develops a Continuing Interest in and Participation in literature and the Literary Experience

1970-71 Theme: Survey of Reading Habits

NAEP Scoring: Machine Scored

Ages	13	17
1979-80 Package Exercise:	1206	1206
1970-71 Package Exercise:	0508	
Total Time in Seconds:	0150	0142

4-302001A22B-1,2d,3d

A. How often do you read for your own enjoyment during your spare time?

	Age 9
○ Almost every day	53.6
○ Once or twice a week	28.4
○ Less than once a week	12.3
○ Never	5.3
No response	0.3

B. Which one of the following statements best describes the kind of reading you do in your spare time?

○ I never read during my spare time.	7.8
○ I mostly read make-believe stories.	21.2
○ I mostly read stories about real people, places or things.	23.4
○ I read almost the same number of make-believe stories and real stories.	47.2
No response	0.4

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

4-302001AB1B-1d,2d,3

A. How often do you read for your own enjoyment during your spare time?

	Age 13	Age 17
○ Almost every day	35.4	32.7
○ Once or twice a week	35.9	32.3
○ Less than once a week	20.9	26.7
○ Never	7.6	7.9
No response	0.2	0.4

B. Which one of the following statements best describes the kind of reading you do in your spare time?

	Age 13	Age 17
○ I never read during my spare time.	10.3	10.8
○ I mostly read fiction; for instance, short stories, novels and plays.	30.7	27.3
○ I mostly read nonfiction; for instance, books and articles about famous people, places, history, current events and hobbies.	22.6	30.5
○ I read fiction and nonfiction about equally.	36.0	30.8
No response	0.4	0.6

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.:	4-302001- -123 *		
Exercise Type:	Multiple Choice		
1979-80 Objective:	Values reading and literature		
1979-80 Subobjective:	Values the benefits of reading for the individual		
1970-71 Objective:	Develops a Continuing Interest in and Participation in Literature and the Literary Experience		
1970-71 Theme:	Survey of Reading Habits		
NAEP Scoring:	Machine Scored		
Ages	09	13	17
1979-80 Package Exercise **:	0411	0412	0413
1970-71 Package Exercise:	0601	0804	
Total Time in Seconds:	0061	0071	0065

* This exercise occurs in more than one booklet, and the total time in seconds reflected on this page represents the median presentation time across all occurrences. In addition, the response percentage values appearing on the exercise page represent the mean of the percentage values across all occurrences at the given age or ages.

** Also Occurred in:

N0511 N0612 N0711 N0812 N0911
N1012 N1113 S0509 S0610 S0710
S0811 S0909 S1011 S1108 S1211
S1311 S1409 T0509 T0610 T0712
T0813 T0910 T1009 T1111 T1216
T1307 T1409 T1511

N = Age 9 package exercise
S = Age 17 package exercise
T = Age 13 package exercise

Only Part A was administered in 1970-71.

7-000001A62B-1,2

What kind of reader do you think you are for your age?

		Age 9	Age 13
○	A poor reader	3.0	6.6
○	A good reader	49.6	63.6
○	A very good reader	45.9	27.4
○	I don't know.	1.3	2.2
	No response	0.2	0.2

STOP DO NOT CONTINUE
UNTIL TOLD TO DO SO.

NAEP No.: 7-000001-62B-12 *

Exercise Type: Multiple Choice

NAEP Scoring: Machine Scored

Ages	09	13
1979-80 Package Exercise **:	0125	0123
1970-71 Package Exercise:	0124	0122
Total Time in Seconds:	0015	0016

* This exercise occurs in more than one booklet, and the total time in seconds reflected on this page represents the median presentation time across all occurrences. In addition, the response percentage values appearing on the exercise page represent the mean of the percentage values across all occurrences at the given age or ages.

** Also Occurred in: N0222 N0321 T0223 T0319

N = Age 9 package exercise
T = Age 13 package exercise

7-000002A62B-3

A. What kind of reader do you think you are for your age?

	Age 17
○ A poor reader	8.6
○ A good reader	61.4
○ A very good reader	28.5
○ I don't know.	1.1
No response	0.4

B. How would you classify the primary emphasis of your high school courses?

○ General only	29.4
○ Vocational, technical, or trade	23.6
○ College preparatory	42.6
○ I don't know.	3.7
No response	0.7

STOP DO NOT CONTINUE UNTIL TOLD TO DO SO.

NAEP No.: 7-000002-62B-3 *

Exercise Type: Multiple Choice

NAEP Scoring: Machine Scored

Ages 17

1979-80
  Package Exercise **: 0123
1970-71
  Package Exercise: 0121

Total Time in Seconds: 0031

* This exercise occurs in more than one booklet, and the total time in seconds reflected on this page represents the median presentation time across all occurrences. In addition, the response percentage values appearing on the exercise page represent the mean of the percentage values across all occurrences at the given age or ages.

** Also Occurred in: S0223 S0321

S = Age 17 package exercise

GPO: 1981--777-062/2